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CHICAGO'S OPERA HAS MOMENTOUS INAUGURAL WEEK

Introductory Performances of the Sixth Season Marked by Débuts of Unusual Importance—Galli-Curci, Coloratura Soprano, Creates a Sensation by Her Singing of "Gilda" in "Rigoletto"—Crimi and Rimini Warmly Welcomed in Two Productions—American Singers Share High Honors—Victor Herbert's "Madeleine" Receives Its Chicago Première

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 17, 1916.

MANY things of importance came to notice in the course of the first week of the sixth season of Chicago grand opera, which opened Monday evening at the Auditorium, with the perennially popular "Aida."

Of the more outstanding incidents of the week, we might mention the remarkable improvement shown by Rosa Raisa, as a dramatic soprano of exceptional vocal equipment. Since her performances when she first came here two or three years ago, she has developed from a novice into a prima donna of proved artistic caliber.

Both in the title rôle on the opening night in "Aida" and on Wednesday evening in the first performance in this city of Giordano's "Andrea Chenier," in which opera she sang *Madeleine*, Miss Raisa scored an unqualified success.

The two Italian additions to the ranks of the male contingent, Giulio Crimi and Giacomo Rimini, the former a tenor and the latter a baritone, are worthy of their prominence as members of the company. Crimi, as *Rhadames*, presented a vocal interpretation of unusual merit. His voice is lyric in quality, has fine carrying power and, in the matter of histrionism, he played the rôle according to the traditional standards of the Italian school. While he made a very good impression in "Aida," he augmented this by a well-defined and poetic delineation of the title rôle in Giordano's opera, mentioned above.

Signor Rimini, the baritone, disclosed originality in his conception of his rôles. These were *Amonasro* in "Aida," *Gerard* in "Andrea Chenier," and the title rôle of Verdi's "Rigoletto." Widely divergent characterizations, it is not saying too much to assert that Rimini made each of them a telling portrayal and disclosed a voice trained in conventional operatic methods. Both he and Crimi have pleasing stage appearance and ease of manner.

Elizabeth Amsden's Début

For the purpose of effecting the Chicago début of another American prima donna, Director Campanini put on Massenet's opera "Hérodiade" last Tuesday evening. The débutante was Elizabeth Amsden, a dramatic soprano who spent many years in Paris. She appeared as *Salomé* and portrayed the heroine of the Wilde-Massenet work with artistic vocalization and decidedly novel costuming. Miss Amsden's voice is high in range and has a liquid quality which is very pleasant to hear. It is not a powerful organ, nor has it great depth of color. Her début, however, was accomplished with no little success.

Maria Claessens, a mezzo-soprano heard here almost a decade ago with the Henry Russell San Carlo Opera

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ALBERT SPALDING

Photo M...

Distinguished American Violinist, Whose Place To-day Is Conceded to Be Among the Foremost Exponents of His Instrument. (See Page 26)

OHIO MUSIC CLUBS FORM BRANCH OF THE NATIONAL FEDERATION

Seventy Delegates Meet in Initial Conference of State Organization at Akron—Inspiring Addresses Given by Prominent Guests and Two Musical Programs Offered by Local Club and Visiting Artists—To Make Ohio a Musical Unit

AKRON, OHIO, Nov. 16.—The first State convention of the Ohio clubs which belong to the National Federation of Musical Clubs was held at the First Presbyterian Church, Akron, on Nov. 14 and 15. This initial meeting of the Ohio State Federation was attended by seventy delegates, which was a remarkable record, in view of the fact that the whole affair was worked up in less than two months.

Those who were the speakers have a national reputation among musical people, and the enthusiastic reports which they brought of what is being accomplished by the National Federation and

by the cities in which the members of the Board live, and the new movement for community music—which seems to be spreading like wildfire all over the country—seem to indicate that the millennium of music is near at hand.

The purpose of the Ohio sub-federation is stated as follows: "The object of the State organization shall be the establishment of a State center for the benefit of the individual clubs and a medium of communication between them and the National Federation of Music Clubs for the advancement of music and the development of musical appreciation."

Besides this official statement, one of the leading workers for the convention

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Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

MAY GIVE CHICAGO WORLD'S LARGEST SCHOOL OF MUSIC

Plans for Institution Costing \$4,800,000 Said to Be Nearing Completion—Not Only Music But Kindred Arts to Be Taught within its Doors—Site for the Buildings Tentatively Selected

CHICAGO may soon be the home of the largest conservatory of music in the world. An unconfirmed report that plans to that effect have taken shape arose in New York this week.

If these plans materialize, Chicago will have an institution which will be more than merely a music conservatory in the accepted sense. For provision will be made for instruction in kindred arts, such as dramatics, and in such matters as music criticism, musical journalism, etc.

The plans have, in fact, gone so far toward completion that a location for the college has been picked out in the northern part of Chicago, facing Lincoln Park. In accordance with this arrangement the buildings will occupy a large triangular piece of ground fronting on three streets, the largest frontage being 800 feet. The cost of the ground alone will be \$800,000 and the buildings, it is estimated, will cost more than \$4,000,000.

Just who will supply all the money for this undertaking is not known, or, at least, is not stated with certainty. But it is said that Charles M. Schwab, head of the Bethlehem Steel Company, is greatly interested in the project. Mr. Schwab's interest in music is widely known. His organization of an orchestra and a band among his employees in Bethlehem will be readily recalled and his enthusiasm for the art has been demonstrated in many other ways.

It is expected that definite and conclusive information regarding the projected institution will be made public within a week or ten days.

Endowment Fund of Stokowski Orchestra Reaches \$600,000

PHILADELPHIA, Nov. 20.—Information through authoritative sources has reached the Philadelphia Bureau of MUSICAL AMERICA that contributions to the endowment fund for the permanent maintenance of the Philadelphia Orchestra have now reached \$600,000, this being one hundred thousand dollars in excess of the amount originally asked for. The response has been so gratifying that the committee in charge has been encouraged to make strenuous efforts to touch the million dollar mark.

M. B. S.

Romans Hiss Wagner Music; Toscanini Forced to Stop Performance

A report from Rome via Paris tells that an attempt by Arturo Toscanini to introduce Wagner's "Götterdämmerung" Funeral March at a concert in Rome on Nov. 19 resulted in an uproar that brought the performance to a premature ending. As the orchestra began to play the Funeral March loud shouts of, "It is for the victims of Padua," were heard in the auditorium. Further storms of abuse directed at Wagner and Germany caused the concert to be abandoned.

McCormack, Recovered, Sings to 8000 in Recital at San Francisco

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, Nov. 19.—Fully recovered from his recent illness, John McCormack sang at the Auditorium this afternoon, in perfect voice. About 8000 persons were in the audience.

THOMAS NUNAN.

NEARLY \$12,000 DEFICIT FOR ELLIS OPERA IN ST. LOUIS

Music Editor of "Republic" Calls Local Guarantors' Agreement to Put up \$10,000 for Each of Two Performances an "Outrageous Contract"—Suggests that Opera Committee Should Form Permanent Organization to "Protect Itself from Being Robbed"

DEFINITE figures concerning the deficit incurred by the Ellis Opera season in St. Louis were given out in that city on Nov. 8 by B. F. Bush of the Missouri Pacific Railroad, who is chairman of the Grand Opera Committee. The recent two-night engagement of the visiting troupe left the guarantors facing a deficit of \$11,875.88, but it saved for St. Louis the Coliseum in which the performances were given. The receipts were about \$14,000.

"While the deficit is something over \$11,000," said Mr. Bush, "\$6,000 of the amount may be considered a permanent investment. This amount was spent in permanent improvements, such as building a stage there and erecting a sounding board. This makes the acoustics of the auditorium perfect.

"I firmly believe the Coliseum would have been foreclosed on by the first of the year but for the fact that the improvements made for the grand-opera engagement have proved it is fit to handle any gathering. There will be no more complaint about difficulty of hearing speakers.

Guarantors "Good Losers"

"Of course, the guarantors had hoped for a better response from the public of St. Louis, but, on the whole, we are not feeling badly at all. We have paid our losses with good grace."

There are thirty-two guarantors who put up a fund of \$27,000 to insure the success of the engagement. There was a guarantee of about \$10,000 for each performance and an additional one of \$7,000 for expenses.

Homer Moore, music editor of the St. Louis *Republic*, makes this comment on the financial results of the Ellis visit, in the issue of Nov. 5:

Mr. Moore's Statement

"It has been stated that Mr. Ellis charged \$10,000 a performance for the use of his company, and that the local management was obliged to spend something like \$7,000 in preparing the Coliseum and in advertising the performances. If these figures are right—and I believe they are—the enormous burden of \$27,000 was placed upon two performances of grand opera and the people of St. Louis were asked to lift this burden. The first question to be answered is, was this a proper price for these performances? And the unhesitating answer is, No. Among the singers which Mr. Ellis presented there was just one which ordinary vernacular calls a star. That one was Geraldine Farrar.

"Geraldine Farrar was the motor of the Ellis operatic automobile. Without her its momentum would have been inertia. Now, it is said upon good authority that Miss Farrar is receiving less than \$2,000 a performance for singing 'Carmen.' If we divide her influence between the two performances we will find she cost each one less than \$1,000. Now, to argue that anything like \$9,000, or even half of it, was involved in the expenses of each one of these performances, after we have subtracted Miss Farrar, would make a horse laugh if he could say the multiplication table.

A \$20 Gold Brick

"It is simply the old story of selling a \$20 piece for the price of a real gold brick. The performances by the Ellis Company were good performances and if \$2 instead of \$5 had been the highest price for a seat in the Coliseum, and the guarantors had been asked to assume the responsibility of possibly \$9,000 for both performances—so far as Mr. Ellis was concerned—the *Republic* would have no fault to find. The price actually charged for these performances was utterly outrageous and no such contract should have been made. It is a great injustice to the St. Louis public to ask it to pay such a sum of money for such a company. Had Miss Farrar been assisted by Mr. Caruso, Miss Hempel, Mr. Amato and had 'Il Trovatore' been presented with a corps of artists equal to these mentioned for 'Carmen,' had the orchestra numbered 100 musicians and the chorus and ballet been

twice what they were, it is barely possible that \$10,000 would have been a reasonable price for these performances."

To these remarks Mr. Moore adds a constructive suggestion for the men who guaranteed the Ellis visit, as follows:

Should Form Permanent Body

"As matters now stand in St. Louis large operatic enterprises are almost impossible without the assistance of these guarantors, and I hope I will not be misunderstood when I suggest that they should organize themselves into a permanent body for the purpose of promoting our operatic progress. It is possible that it would be wise for them to become incorporated as the St. Louis Grand Opera Committee and that they should have their officers, executive committee and manager and that each and every operatic proposition should receive expert consideration and analysis by those who know what operatic performances cost, what an opera company should include and comprise and be able to make a fairly accurate estimate of what prices the seats could be sold for, so as on the one hand, to pay all the expenses of the engagement, and on the other to fill every seat with an interested listener."

Concerning the improvements made in the Coliseum, Mr. Moore does not seem to be in entire agreement with the views of Mr. Bush, expressed above. He says: "The performances last week led me to believe that acoustically the case is not hopeless," and he adds, "I am going to risk a few suggestions." What these suggestions are will be seen from the headlines, which read:

Suggestions for Coliseum

"Coliseum Is Inadequate for Grand Opera, Ellis Engagement Shows. Special Stage Would Have to Be Moved Forward, Screens Installed at Its Sides, Scene Loft Fitted Up to Handle Big Canvas and Then Huge Posts Would Still Make Productions Impossible."

After enumerating other suggested changes, Mr. Moore concludes: "If the Grand Opera Committee will organize itself and protect itself from being

robbed, it can save money enough in the course of the next few years to make all of these improvements and give itself a banquet by way of celebration."

Composes Opera on Aztec Theme

"The Last of the Aztecs," a three-act opera dealing with the ancient race on this continent, has been composed by Dr. Davenport Kerrison, who also wrote the text. Aztec melodies were utilized, it is stated.

Mme. Melville-Lisniewska Arrives for Concerts and Teaching

Mme. Marguerite Melville-Lisniewska, the pianist, returned to New York last week on the Nieuw Amsterdam, after having spent the summer with her family in Vienna. She will give recitals in New York, Boston and other cities in

the East this season and also has other concert engagements booked. In addition to her teaching at Carnegie Hall, Mme. Melville will teach each week in Boston, having taken a studio in the Pierce Building in that city.

President's Daughter Scores in Harrisburg (Pa.) Appearance

HARRISBURG, PA., Nov. 18.—A musical treat in the shape of a concert by Margaret Woodrow Wilson, soprano, and several other artists, was enjoyed by many music-lovers last night in the Orpheum Theater. The program was well chosen and finely given. Miss Wilson was ably assisted by Melville A. Clark, harpist; Carmine Fabrizio, violinist, and Mrs. Ross David, who provided the accompaniments. Miss Wilson scored deeply in *lieder* by Grieg, Kaun, Schumann and Franz. G. A. C.

CHICAGO'S OPERA HAS MOMENTOUS INAUGURAL WEEK

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Company, has been added to this year's company and made her re-entrée in "Hérodiade," looking like a true queen and singing acceptably. Other debutants were Mabel Preston Hall, soprano, as the *Priestess* in "Aida"; Sarame Raynolds, as *Bersi* in "Andrea Chenier"; Marguerite Buckler, as *Berthe* in "Le Prophète"; Juan Nadal, a Spanish tenor, who sang the *Duke* in "Rigoletto" with a fresh young voice of warm quality and of fine timbre, and Gaston Sargent, a young American baritone, who played the short rôle of *Dumas* in "Andrea Chenier" with discreet repression.

Of the reappearance of Julia Clausen as *Amneris* (sung in Italian) and of *Fides* in "Le Prophète" (sung in French) only paeans of praise may be written. Never did the superb artistic stature of this fine mezzo-soprano stand forth in such striking relief as in this, our first week of the opera season. Both from a vocal and from an acting standpoint, her co-operation was of the greatest artistic value.

Charles Dalmorès, the eminent French tenor, likewise astounded the connoisseurs with the brilliance of his voice and with the virility and enthusiasm with which he invested the rôles of *Jean* in "Hérodiade" and of *Jean de Leyde* in the revival of Meyerbeer's "Le Prophète." Hector Dufranne, Vittorio Arimondi,

Constantin Nicolay, Octave Dua, James Goddard, Marcel Journet, Francesco Daddi, Wilhelm Beck, Irene Pawloska, Alma Peterson, Myrna Sharlow, Vittorio Trevisan, Louise Berat and Messrs. De frère and Venturini, all old and tried friends, lend to this year's company unusual strength. Then, too, we have again Marcel Charlier and Giuseppe Sturani as conductors, and they also deserve a large share of credit for their work.

Galli-Curci's Success

I have left for the last the performances of Geraldine Farrar and Lucien Muratore in "Carmen," which was given Friday evening before a capacity audience, and also the remarkable coloratura singing of Amelita Galli-Curci, who made her first appearance in America as *Gilda* in the Verdi "Rigoletto" at the Saturday matinée.

Congratulations are due Campanini, not alone for the discovery of Rosa Raisa a few years ago, since which time she has developed into a conspicuous figure in the operatic world as a dramatic soprano, but also for bringing to America and especially to Chicago the very gifted singer, Galli-Curci. Her singing of the "Caro Nome" was an exquisite piece of artistic work, which stands forth as rivaling that of the best exponents of the florid art of song, and surpassing by far the achievements of many coloratura singers who have essayed this difficult rôle.

Mme. Galli-Curci has a pleasing personality and a voice of limpid texture, warm and appealing in quality, and a range which is extraordinarily extensive. She has her voice under perfect control and she created a veritable sensation at the completion of the above-mentioned excerpt, being obliged to repeat it. Her début was accompanied by a most enthusiastic reception from the large audience.

Mme. Farrar in her conception of *Carmen*, which was presented as the first extra offering of the season, has added many realistic touches to the interpretation of Bizet's cigarette girl, and has made her a not less wayward, but more human character. She sang the music with her accustomed art and dominated her scenes, especially the "Card Scene" completely.

Mr. Muratore's *Don José* is one of this French tenor's masterpieces and a fitting companion piece to Farrar's *Carmen*. He sang with greater finish than ever, and the "Flower Song" in the second act called for a repetition. His playing and singing of the rôle in the fourth act finale of the opera were most fascinating.

Chicago Première of "Madeleine"

The opera week was made still more momentous by the first performance in Chicago of Victor Herbert's one-act opera, "Madeleine," given in English, under the direction of the composer, and the production of "Hänsel and Gretel," by Humperdinck, in which Rosa Olitzka, the popular Chicago contralto, made her début with our company as the *Witch*. In this opera two young American singers, Irene Pawloska and Dora De Philippe, were heard. In Mr. Herbert's opera was witnessed the début of Louis Kreidler with our company, and there were heard such favorites as George Hamlin, Myrna Sharlow and Gaston Sargent.

Egon Pollak conducted the Humperdinck opera and also the first of the "Ring" cycle, "Das Rheingold" this (Sunday) evening. Francis MacLennan and Florence Easton repeated their wonderful successes of last year in this music drama.

Much improvement is seen in the arrangement of the ballet and in every respect the season promises much for the coming ten weeks. The German operas are under the direction of Pollak, which is saying that they are under the guidance of a master.

MAURICE ROSENFELD.

OHIO MUSIC CLUBS FORM BRANCH OF THE NATIONAL FEDERATION

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gives MUSICAL AMERICA the following amplification of the organization's aims:

"We intend to have these conferences yearly and the value to the great as well as to the small clubs will be impossible to estimate. We are going to try to make Ohio a musical unit. We believe we have more fine conservatories of music, more enthusiastic women's musical clubs, choral organizations and embryo orchestras than any other state in the Union. We are going to see what co-operation and the larger meaning of community spirit as existing between city and city can do for a state in a musical way."

The convention committee was composed of the following: Pauline Harrison, state president, chairman of programs; Mrs. D. S. Bowman, Mrs. Henry Manton, Mrs. D. King Paige, entertainment; Mrs. N. O. Mather, programs.

Extremely inspiring were the addresses given by four members of the National Board of the federated clubs, as follows: Mrs. Ella May Smith of Columbus, Ohio, on "American Music"; Mrs. W. H. Hinkle of Peoria, Ill., second vice-president, on "State Organization"; Mrs. Emerson Brush of Chicago, chairman of the philanthropic committee, and Mrs. L. E. Yeager of Chicago, on "Young Professional and Student Extension." Another valuable talk was that by B. D. Thresher of Dayton, Ohio, on "What the Artist Course Does for the Community."

Tuesday Club's Program

Two musical programs were given on Tuesday—the first, by the Tuesday Musical Club of Akron. This club, founded thirty-four years ago, proved to be the inspiring model for the great Woman's Music Club of Columbus, of which Mrs. Ella May Smith was for many years the

head, and the latter in its turn for the splendid Civic Music League of Dayton, promoted and directed by Mr. Thresher.

The Tuesday Musical Club's program for the convention was the regular monthly study program. It was devoted to Richard Strauss and was in charge of Mrs. Ferdinand Schumacher. The program was given at Stan Hywet Hall, the magnificent residence of Mrs. Frank A. Seiberling. There was a reception preceding the musicale, and at its close tea was served in the great hall and dining room. The program was as follows:

Paper, "Richard Strauss and His Works," Mrs. Schumacher; organ transcription—tone poem, "Till Eulenspiegel and His Merry Pranks," Mrs. Seiberling; songs for contralto, "Traum durch die Dämmerung," "Zueignung," Mrs. Seiberling, Mrs. Bruot at the piano; piano solos, "Träumerei," "An einsamer Quelle," Estelle Mussen; organ transcription, "Dance of the Seven Veils" (Salomé), Mrs. Seiberling; songs for soprano, "Morgen," "Cécile," Grace Henry, Mrs. W. K. Treat at the piano, W. K. Treat, violin obbligato; organ transcription, tone poem, "Tod und Verklärung," Mrs. Seiberling.

On Tuesday evening at Music Hall a complimentary concert was given by artists from the federated clubs, as follows:

"Rappelle-toi," Nevin; "Sweet of the Year," Salter; "Flower in a Crannied Wall," Mason; "Wenn ich früh im Garten geh," Schumann; Mary Wilson Burns, soprano, Cleveland. Prelude in B Minor, Mendelssohn; Etude in B Flat Minor, Mendelssohn; Arabesque, No. 2, Debussy; Etude in F Sharp Minor, Arensky, Mary Izant, pianist, Cleveland. "Qui la Voce" ("I Puritani"), Bellini, Ethel Mae Bagnall, soprano, Cleveland. "Renunciation," Aylward; "Eyes of Irish Blue," Lynn; "Joy," Wright, Ruth Stein, contralto, Akron. "Rose of My Heart," Lohr; "Matinata," Leoncavallo; "Ich liebe dich," Mildenberg; "Felicita," Arditi, Mrs. Mary Taggart Blassins, soprano, Logan. "Ah! Moon of My Delight" ("Persian Garden"), Lehmann; "The Spirit Flower," Campbell-Tipton; "Moon of the Cherry Garden," Novello, Clifford Wilson, tenor, Akron.

The accompanists were Mrs. Katherine Bruot, Mrs. Wilfred Collins and Belle Fauss.

Franz Kneisel—A Vital Apostle of Chamber Music

For Thirty-two Years He Has Served Unceasingly in the Cause of This Country's Artistic Development—How His Famous Quartet Has Pioneered for the Best Music of All Schools

By A. WALTER KRAMER

FOR years I have wanted to talk with Franz Kneisel about his art and his ideas. I had inquired of authoritative persons whether an interview might be arranged and learned that Mr. Kneisel was not fond of being interviewed; in fact, less has been written (barring critical comment on the performances of the Kneisel Quartet) in the daily papers of him than of any other celebrated musician in America. And in the magazines the same. The distinguished violinist holds that the public is not particularly interested in him; in fact, in any artist whose field is the intimate field of chamber-music. For that reason, plus an innate modesty, he has refused to give out interviews.

During October I received the news—and with much joy—that Mr. Kneisel would allow me to talk with him this month, setting the time. So two weeks ago I set out to attempt a conversation with a man, to whom newspaper interviews are distasteful, with a fixed intention of making myself of as little annoyance to him as possible. "The Kneisels"—by which I mean Mr. Kneisel and his admired associates, Messrs. Letz, Svecenski and Willeke—had just finished a hard morning's rehearsal. In spite of this Mr. Kneisel was genial and, bidding me wait for him, took leave of his colleagues and excused himself to attend to some matters that needed his attention.

Waiting I cast my eyes over some of the interesting things in his music room, among which were conspicuous some Brahms autographs and a photograph of Paderewski, on which the great pianist had paraphrased the Austrian national hymn in this wise: "*Gott erhalte Franz den Kneisel, meinen alten lieben Freund.*" It was amusing this expression of one big artist for another, especially the substitution of *Kneisel* for *Kaiser*, which had virtually democratized an imperial national hymn! In my mind I had several questions which I had resolved I would present to Mr. Kneisel for his views. But the conversation began so informally, there was so much that the violinist had to say, that I, quite without knowing it, forgot most of what I had planned to ask. It mattered little, however, for there was material enough in all probability more spontaneously divulged than would have been any answers to fixed queries.

Thirty-two Years of Service Here

Thirty-two years has Franz Kneisel worked in America for the art of music in two of its finest manifestations, the symphonic orchestra and the string quartet. As a young man, fresh from the Conservatory in Vienna, where he studied under Professor Grün, he was engaged as concert-master and soloist of the Bilse Orchestra of Berlin—a position which was held before him by renowned virtuosos of that time, such as Ysaye, César Thomson and Halir. With this famous orchestra he toured Germany and Holland, appearing as soloist in all the music centers of these countries. After the close of the concert season he was offered and accepted the position of concert-master of the Boston Symphony Orchestra and simultaneously, with the beginning of his activity as the Boston orchestra's concert-master, the career of the Kneisel Quartet began, Major Higginson having at once expressed his wish that Mr. Kneisel place himself at the head of a permanent string quartet for the cultivation of chamber music.

Mr. Kneisel told me there had been some chamber concerts in Boston before he came, but not in a regular manner. "There were lovers of chamber-music," Mr. Kneisel began, "but they were not numerous. The love for it had to be instilled, or, if you prefer, acquired through hearing the masterpieces of this literature over and over again. Yes, we played Brahms quartets in Boston thirty-two years ago! Brahms was very new



Franz Kneisel, the Distinguished Violinist. First Reproduction of an Engraving by Wilhelm Strasser

then, and there was opposition. The same at the symphony. I remember well how, when we first played Brahms's Fourth Symphony, the Friday subscribers, after they had heard it, told the Saturday subscribers not to come to the Saturday concert, and as a result we had one of the smallest audiences on that Saturday evening that we ever played before. The same was the case with César Franck. One of my best friends waited for me after one of our concerts at which we produced the Franck Quartet for the first time, and told me that it was impossible for him to understand how I could like it. But there were others, and I remember with pleasure that I received a letter the very next morning from a discerning music-lover, who told me that he had been so impressed with the Quartet that he could not sleep, and that he had written me this letter before he managed finally to retire for the night. This man was not a musician, but a layman, and his enjoying it made me feel only more confident of the worth of the great master.

Music Not a Vital Need Then

"Music in those days had not become as vital a need as it is to-day. Just think! last week we played a Reger Quartet and made a great success of it—by which I mean it was really understood—at a girls' school in Dobb's Ferry. That indicates an advance, does it not? By which I do not wish to convey the impression that this country was musically ignorant in the past, for, almost eighteen years ago I played the Debussy Quartet in twenty cities, *en tour*, and was asked to give it again in many places."

The Vienna of his student days is dear to him. There at the Conservatory—at that time the most famous musical institution in Europe whither flocked music students from all over the globe—he studied with Professor Grün and heard and participated in some epoch-making first performances. When the Vienna Philharmonic gave the *première* of Brahms's F Major Symphony young Kneisel played first violin in that organization, substituting for one of the regular members. "What music was being played, you ask?" he repeated to my question. "Beethoven, Schubert, Schumann, Mendelssohn, Bargiel, Raff, Bruch, Dvorak. French music? only Berlioz. A great deal of Mendelssohn, Bargiel (the latter now almost forgotten) was still

played frequently, and Raff was the popular idol, something like Tchaikowsky was in America ten years ago. Brahms was just beginning to emerge. The public did not understand his music as yet. The Fourth Symphony did not please them at all."

And I learned how orchestral organizations in those days had to bear in mind their subscribers' wishes when making up a season's programs. For had not the Vienna Philharmonic lost twenty-four subscribers because it played this, now immortal, symphony, the Fourth of Brahms? And in a serious conference of the directors of this orchestra had not this been cited when it was suggested that the work be repeated the next season so that the public might learn to revere it and know its many beauties? Wagner was already popular in Vienna. But of course Wagnerites and Brahmsites were in opposite camps. (There are some who even to-day forbid themselves the privilege of loving both masters.)

Summers Spent with Brahms

I have always desired to talk with someone who knew Brahms well. Franz Kneisel told me of the summers they spent together, in Ischl, of the rare hours he passed with the master in the Café Walter, where Brahms came every day at 1 o'clock. There gathered about him the younger musicians, paying homage to the man who was already recognized by the discriminating as the greatest symphonist since Beethoven. Anti-Brahmsites have spread the report that the master was gruff, unfriendly. I asked Mr. Kneisel. "Quite the contrary," he related; "he was a most genial personality. He was much loved. Only when people came to him and told him how much they liked this or that composition of his and proceeded to enter into long ecstatic descriptions of the joy they got listening to his music did he seem to become irritated. It was repellent to him to sit and listen to this kind of thing. I remember a violinist from Russia coming to Ischl most eager to meet Brahms. The violinist learned that Brahms could be found almost regularly in the restaurant of the Hotel Elizabeth during lunch time. And so he waited the master there, introduced himself and asked for permission to join him at the lunch table, which was granted. The enthusiastic violinist now began to 'rave' about some of Brahms's works, and Brahms, unable to

Noted Musician Who Has Consistently Shunned Interviews Breaks a Tradition for the Benefit of "Musical America" Readers—His Personal Recollection of Brahms—Views on Modern Day Composition

bear it, got up and left the table, leaving the violinist dumbfounded. Brahms seems to have preferred to eat his lunch alone, and those of his acquaintances who knew it hardly ever joined him at the mentioned restaurant. But he was delighted to meet his friends after lunch at the Café Walter, where he went for his *demi-tasse*. And there he would spend one or two hours and give himself to conversation with all who gathered there, always taking the same table, a table which the general visitors would not attempt to occupy, knowing that Brahms would appear promptly at 1 o'clock, and that it was his favorite table.

"Probably such people as the violinist mentioned have gotten their revenge by saying that Brahms was ill-mannered. But I assure you he was a character of the highest type. His simple ideas, his love for children, for the poor, all prove how little he thought of himself and how much for others. To see him sitting at his regular table in the Café Walter, that wonderful head which in later life was so impressive to look at, was an unforgettable sight. Some have said that he amassed riches; it is hardly so. Rather would I say that the explanation of the thousands of *Kronen* which he left at his death were the result of his having had such modest desires during his life, and due to his having lived so simply and sanely. He spent little on his dress and lived in an unpretentious house. After his daily visit at noon to the café he went, always alone, for his walks in the forest. There he was alone with his God and nature; he had strong faith. And those of us who saw him walk off often observed that his hands, held behind his back, were concerned with beating out certain rhythms, which at that moment were doubtless in his mind in connection with some theme that he was contemplating for use in a composition then in hand.

Brahms and Dr. Bilothe

"You know of his friendship with the famous Viennese surgeon, Dr. Bilothe? It was at Bilothe's house that the first performance of the F Major Quintet was given. I took the place of Hellmesberger, Jr. We played the work and found it a wonderful composition. Imagine Brahms's surprise and ours when Dr. Bilothe sat down to the piano when we finished, and played the various themes from memory after a single hearing. He was a remarkable musician, Bilothe, and in his essay on 'What Is Music?' shows his keen analysis of the art. He believed, you know, that we do not feel rhythms naturally, that rhythmic feeling is acquired by us through practice, and that it is not spontaneous. It will interest you to know that Brahms knew the music of César Franck." I was not surprised at this. For I had always felt that there was an affinity between these two masters, the one epitomizing certain Teutonic fundamental feelings, the other those of the Gallic race. Facilities for obtaining the published music of various countries' composers were not what they are to-day, and so it shows Brahms's great interest in what was going on about him—for French music was not common in Germany and Austria of that day—when we learn that he spoke to Mr. Kneisel of Franck. "He asked me if I knew the Franck Trios, Op. 1. He considered one of them a masterpiece, and held the great Belgian in high esteem. To those who claimed that Franck copied from Wagner, Brahms replied that he did not, but that those things in Franck that sound like Wagner were things common to composers of that time. They were, so to speak, 'in the air.' I cited things in the music of Franck that reminded me of 'Tristan,' to which Brahms replied that he was certain that Franck composed even his trio several years before 'Tristan' was heard.

"How did I react to the modern French music? You see my country, Roumania, has always regarded highly the culture of France. French is spoken widely in Bucharest, and we find French art to our

[Continued on page 4]

Franz Kneisel--A Vital Apostle of Chamber Music

[Continued from page 3]

liking. So I did not have much trouble in getting at the kernel of such works as the Franck and d'Indy quartets. I remember in the case of the d'Indy, however, that after rehearsing it with my colleagues, I spent a whole summer memorizing it and writing out the score, gaining, in this way, an intimate knowledge of it. In the fall, when we took it up again, I had a different grasp of it. I must say that the modern quartets jarred us more because of the manner in which they were conceived than through their harmonic idiom. We were accustomed to the classic four part writing, not the doubling of parts, the almost orchestral writing for four stringed instruments. Tchaikowsky offended us in this way for a time, also Grieg and even Dvorak. In the Debussy Quartet there is a return to a purer style. Yet I consider the d'Indy, Debussy and Reger (the one in E Flat, Op. 109) the greatest string quartets since Brahms."

Ultra Modern Music Too Limited

Modern music—I should say ultra-modern music—Mr. Kneisel finds too limited, at any rate, the chamber compositions. The whole tone scale he finds narrow, cramping the composer's freedom

of expression. There has been too assiduous a development of color at the expense of polyphony, he fears, so that the possibilities of color in quartet writing are almost exhausted. The tremolo, various uses of pizzicato, playing certain passages on the finger board *con sordino* and *ponticello*—they have all been used too much, and they have lost their novelty. We touched on Schönberg, whose Sextet "Verklärte Nacht" the Kneisel Quartet introduced to America two seasons ago, and will repeat this year. "The sextet is splendid, vital in conception and gorgeously written for the instruments," Mr. Kneisel told me, "and I consider it a modern composition of importance. Here Schönberg is writing music that he feels, obviously under Wagner's influence, to be sure; but it has warmth, life, red blood. It is the music of a man who is giving you a personal message. The Quartet, Op. 7, on the other hand, though it has fine moments, is impotent. You say the Wagner influence is gone? Quite true. But what is left? Nothing but the music of an intellectual, music without pulse, without human touch, without the spark that makes art great. And the later Schönberg? Purely intellectual. And not so alarming when you have carefully studied it, for there is a definite scheme for what some call

his futuristic utterances. It is as calculated as any other technical aspect of our art. Learned, yes, Schönberg is learned; he is a great scholar, perhaps one of the greatest of all musical scholars."

Aiding American Music

We hear little about American chamber-music, much about American songs. Yet, long before native musicians were given the opportunity that they are getting to-day, the Kneisel Quartet in Boston was lending them a helping hand. The Boston circle—Chadwick, Mrs. Beach, Foote, Converse—knew that in the Kneisels they had four distinguished interpreters for any worthy chamber-music they might produce. And, knowing it, they labored in these forms. Charles Martin Loeffler, whose orchestral works have placed him in the foremost ranks of modern composers, at first wrote chamber-music, which received its initial performances also by the Kneisel Quartet. And we have proof that not only Boston composers attracted Mr. Kneisel's attention and interest in his public presentation of string quartets by David Stanley Smith of New Haven and Frederick A. Stock and Adolf Brune of Chicago.

"During our twenty-fifth anniversary

season," Mr. Kneisel mentioned, "we were given a reception in Boston. On that occasion Arthur Foote announced that he had kept the record—I had not—and told us with much satisfaction that in twenty-five years we had introduced twenty-two American chamber-music works. That averages almost one per season." Considering the vast number of other novelties which Mr. Kneisel brought out in that time his presentation of American works verily constitutes him a champion of our music. He has always been willing to present to his audiences the new with the old, American or foreign, without prejudice. And his sane view on his art, his breadth in evaluating the productions of his contemporaries in creative music combine to make him one of the truest exponents of musical art, who has worked in this country, so that our aesthetic life might develop and merge with our highest ideals in a national consciousness, which is the guide of every nation in its evolution. For thirty-two years Franz Kneisel has been an apostle of the most intimate expression of the composers of the world. I think that America owes him a great debt for what he has done to give us that masterly understanding of the literature of the string quartet from Haydn to Arnold Schönberg.

BUSY OPERA WEEK FOR PHILADELPHIA

Rabinoff Troupe Heard and "La Bohème" Given by Local Forces

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Nov. 20, 1916.

UNUSUALLY busy in an operatic way was the past week in Philadelphia. Another emphatic success was added to the already long list of productions by the Philadelphia Operatic Society when Puccini's "La Bohème" was presented (it is said, for the first time outside the professional stage) before a large audience at the Academy of Music last Wednesday evening. A cast of unusual vocal excellence revealed Mae Hotz, as Mimi, Elizabeth Harrison, as Musetta, Paul Volkmann, as Rudolfo, Dr. S. Lipschutz, as Marcel, George Eames, as Schaunard, William Miller, as Colline and Charles Shuttleworth, as Benoit. All of these sang and acted their respective parts in such a manner as to give credit to seasoned professionals. The large chorus is also deserving of special mention and the entire production under the efficient direction of Wasali Leps was noteworthy.

A solid week of opera by the Boston-National Grand Opera Company at the Metropolitan Opera House came to a close last Saturday night. From an artistic standpoint the productions were quite up to the standard.

Opening with a revival of Giordano's "Andrea Chenier" last Monday evening, the performances were most satisfying. Tamaki Miura, the Japanese prima donna, was again heard several times during the week. Her voice seems to have increased in volume and quality compared to last year. Maggie Teyte was superb, and her singing in the various rôles was most enjoyable.

A well chosen program was superbly performed last Friday afternoon and Saturday evening by the Philadelphia Orchestra under the direction of Leopold Stokowski. Opening with the "Egmont" Overture of Beethoven, which was inspiringly played, and closing with the Fantasia "Francesca da Rimini" of Tchaikowsky, the orchestra was accorded a rousing reception. Haydn's G Major Symphony and Arensky's Variations on a Tchaikowsky Theme completed the thoroughly enjoyable program. Alma Gluck was heard in Mozart's "L'Amor saro Costante" from "Il Re Pastore" and Glinka's "Cavatina." Mme. Gluck disclosed a voice of luscious beauty, but her choice of offerings was not a happy one. Compositions of a lyrical character would have been more acceptable.

A somewhat small audience greeted Josef Stransky when he brought the New York Philharmonic to the Academy of Music last Monday evening. Two or-

chestral numbers, new to Philadelphia, the Fourth Symphony of Dvorak and Max Reger's variations upon a theme from Mozart were potent features on the program. Another interesting feature of the evening was the debut of Sascha Jacobinoff, the young Philadelphia violinist, who was heard in the difficult Brahms D Major Concerto. Although he seemed to be nervous, the young player was technically proficient, surmounting the numerous difficulties with apparent ease.

The ballroom of the Bellevue-Stratford was comfortably filled last Monday morning when the first of the series of six musicales scheduled to occur throughout the winter took place. The soloists were Lucy Gates, soprano; Paul Reimers, tenor, and Thaddeus Rich, violinist. Miss Gates's offerings included the aria, "Una voce poco fa" from Rossini's "Barber of Seville," a group of Grieg numbers and the waltz from Gounod's "Romeo and Juliet," all of which were admirably sung. Mr. Reimers' delivery of his songs was masterful.

An appreciative audience overflowed the ballroom of the Ritz-Carlton when the Philadelphia Music Club presented Camille Zechner, pianist, and Hans Kindler, cellist, in a charming recital last Thursday evening.

Olga Samaroff, pianist, was heard in a delightful recital—opening with the Brahms F Minor Sonata and other numbers of Chopin, Franck, Gabrilowitsch, Schulz-Evler and concluding with the "Blue Danube" waltz of Strauss—at the Academy of Music last Thursday afternoon. Mme. Samaroff again demonstrated her ability as a pianist of exceptional attainments, scoring a triumph.

The John Wanamaker Choral Society gave two excellent performances of Gilbert and Sullivan's "Mikado" last Thursday and Friday evenings. The cast included F. Jerome Stockmar, Royal P. MacLellan, George B. Young, John Eichert, Edward Gafney, Jessie Lovejoy, Marie Boyle, Anita Hibberd and Maybelle Berretta.

That the Schmidt Quartet, the members of which are Emile Schmidt, Louis Angeloty, Emil Hahl and William Schmidt, are consummate artists of ensemble playing was firmly established at the first concert of a scheduled series of three given at Witherspoon Hall under the auspices of the University Extension Society last Wednesday evening, with the assistance of Mary Barrett, a pleasing soprano, and Antonio Torello, contra bass of the Philadelphia Orchestra.

The Browning Society began its winter series of entertainments last Wednesday evening in the New Century Drawing Rooms. An outstanding feature of the program was provided by David Bispham who gave a special Browning recital including songs and a recitation of the "Pied Piper of Hamelin."

M. B. SWAAB.

The Waldorf-Astoria Orchestra had its second annual dinner at that hotel on Sunday evening last. The guests of honor were Fritz Kreisler, violinist; Henry Hadley, the composer; Prof. Cornelius Rubner, head of the department of music at Columbia University, and George C. Boldt.

NOTED VIOLINISTS PLEASE BALTIMORE

Cordial Greeting for Thibaud, Kreisler and Ballet—Plan Sängersfest

BALTIMORE, MD., Nov. 18.—The appearance of the Serge de Diaghileff's Ballet Russe at the Lyric Theater on Friday and Saturday evenings impressed two large audiences with the beautiful scenic display, the general excellence of the costuming and, above all, the grace, dramatic significance and graphic suggestion of the choreography as presented under Waslaw Nijinsky. The orchestra under Pierre Monteux added much to the delight of these performances.

The third Peabody recital was given on Nov. 10 by Jacques Thibaud, the French violinist, assisted by Robert Lortat, pianist. As this was the first local appearance of this unique artist, his skill and fine interpretative qualities were recognized with unbounded enthusiasm. His spiritual style impressed the cultivated audience and the beautiful exposition of the French school of violin playing became the topic of conversation in music circles.

Fritz Kreisler gave his recital at the Lyric Theater, Nov. 14. Again the Austrian artist made known his musical endowments. A large audience demanded many encores.

The fourth Peabody recital was given on Friday afternoon, Nov. 17, by Max Landow, pianist, and member of the teaching staff at the Peabody Conservatory of Music. Mr. Landow's playing held interest because of the virility, poesy, colorful dynamic application and many imaginative features.

At a meeting Nov. 17, the Sängersfest Association made preliminary arrangements for the holding of the National Sängersfest of the Northeast Sängerbund in Baltimore in June, 1918. Henry Thomas presided. Fred Nordenholz acted as secretary. A committee composed of Hugo Steiner, John Rolker, and Louis Schneider was named to draft a constitution and by-laws. Stephan Steinmuller was appointed chairman of the music committee and named as his associates Charles Neu, Conrad Rabbe, Adolph Bernhardt, Andreas Bayer, Louis P. Dietrich and Dr. J. C. Hemmelter. Edward Pfund will head the press committee.

F. C. B.

Maud Allan Fills Short Engagement at the Palace in New York

During the engagement of Maud Allan, the symphonic dancer, in Buffalo last week, she met with an accident which necessitated her return to New York for special treatment. This caused a break in the dancer's tour and time was needed for a readjustment of several dates. Miss Allan has been induced by the management of the Palace Theater, New York, to fill in this time by appearing at their

house. She will open next Monday, Nov. 27.

Miss Allan will present several of her most popular solo dances and the play-dance, "Nair, the Slave." Her own company, which she has kept intact, will appear with Miss Allan in the production.

The dancer's tour of the United States and Canada will be resumed immediately at the close of the Palace Theater engagement. Miss Allan will in future carry an orchestra of solo musicians in place of the orchestra with which she started.

BLACKHAND ANNOYS CARUSO

Letters Demand That Tenor Leave \$10,000 in Jamaica

Caruso is again the victim of a blackmailing plot. This time a person who signs himself "A Friend" modestly asks for \$10,000 from the noted tenor's wealth in letters sent daily for two weeks to Caruso's apartment at the Hotel Knickerbocker.

The sender of the letters has given quite a romantic twist to the extortion. Caruso is to go to Jamaica, L. I., at three o'clock some morning, bringing the money and proceeding with it through the town until a man greets him with the words, "I am the man." If Caruso does not produce the money, he will be killed, adds the letter.

Caruso ignores the threat, but it is said that he is closely guarded wherever he goes. Two men who attempted to extort \$15,000 from the tenor in 1910 are now serving sentences.

ANTOINETTE FRANKEN

The Rumanian Pianist

First Appearance in America
ÆOLIAN HALL, NEW YORK
Monday Evening, Nov. 27

—Program—

- | | | |
|----|------------------------------------|--------------------------------|
| a. | Sonata Apassionata, Op. 57, No. 23 | (1st movement) Beethoven |
| b. | Sonata Wilhelmina Scarlatti | |
| II | | |
| a. | Valse, Op. 64, No. 1 | } Chopin |
| b. | Valse, Op. 64, No. 2 | |
| c. | Nocturne, Op. 15, No. 2 | |
| d. | Ballade, Op. 47, in A-flat major | |

- | | |
|--------------------------|--|
| III | |
| a. | Etude, No. 6, in A major. Liszt-Paganini |
| b. | "Fantasie"—Rigoletto Paraphrase. Liszt |
| IV | |
| Rhapsodie, No. 12. Liszt | |
| Steinway Piano Used | |

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Familiar Works in Week at Metropolitan

A Performance of "Tristan" Remarkable for the Singers' Prodigiousity of Tone—Conductor Bodanzky Gives an Eminently Satisfying Reading of the Score—Gennaro Papi Makes Début as Conductor of Puccini's "Manon" and Achieves an Emphatic Success—Edith Mason a Charming "Sophie" in "Rosenkavalier"—Paul Althouse Makes His First Appearance in "Prince Igor"—Mabel Garrison, Heroine of a "Magic Flute" Performance

HAVING properly disposed of the first night's ceremonial ecstasies, the Metropolitan Opera House settled down to serious business on Wednesday evening of last week with "Tristan und Isolde." There was a very large house and much beating together of palms at curtain falls. Those whose Wagnerian recollections extend back a few years must have wished in their hearts that there were more reason for the approbative clamor. Not that the performance had need to be decried as bad—it had some commendable aspects; but simply that, all in all, it was not extraordinarily good and in some of its essentials leaned to the farther side of mediocrity.

The space of a twelve-month can bring many incredible things to pass, and there seems something ironic in the necessity of crediting the best features of the evening to Mr. Bodanzky. That mild-mannered individual, who for the greater part of last season sapped the life and virility of Wagner's dramas by his finicky "kindliness" and a sort of anemic effeminacy of handling, has for some time past given evidence of hearkening to the words of those out of patience with his kid-glove policy. It will be recalled that he did "Siegfried" and "Götterdämmerung" extremely well toward the latter end of the season and his "Tristan" had stimulated satisfaction even before that. Last week he gave proof that a whole summer of America had enhanced his vigor, quickened and reddened his blood. He read the score with greater emphasis and power than heretofore, and amplified its outlines without thereby sacrificing any of its dream-wrought poetry. In short, he gave Wagner's orchestra its proper place in the general scheme of things. To be sure, he does not yet make the volcanic meeting of *Tristan* and *Isolde* in the second act seethe as it should; and the climax of the love duet he rushes at railway speed. But one can afford to deal lightly with these facts out of consideration of the merits of his interpretation as a whole.

On the stage matters wore a much less agreeable appearance. Mme. Kurt, the *Isolde*, Mme. Homer, the *Brangäne*, and Mr. Urlus, the *Tristan* of the evening, seemed passionately obsessed of an idea that might makes right and great was their shouting. Things were particularly unhappy in the first act, where even the usually entrancing voice of the American contralto sounded most alarmingly out of sorts. Mme. Kurt seems able to maintain herself on pitch only by dint of heroic volume. Mr. Urlus committed much declamation of the sort that finds favor in Germany, but does not fill the demands of *bel canto* such as Wagner pleaded for all his life. The blame for all this must not be attributed to Mr. Bodanzky's new lease of life, which, whatever it did, never trespassed on the singer's rights.

The other parts were in familiar keeping. Mr. Weil was such a *Kurwenal* as he has been many a time ere this, Mr. Braun a worthy *King Mark*, Mr. Schlegel *Melot*, Mr. Reiss the *Shepherd*, and Mr. Block the invisible sailor's voice.

Début of Gennaro Papi

The first Italian opera of the season, with Caruso as the tenor hero and Gennaro Papi making his début as a full-fledged conductor, proved important elements in making Thursday evening an occasion for unbounded enthusiasm on the part of a very large audience. The opera was Puccini's "Manon Lescaut," with Mme. Alda and Messrs. Caruso, Scotti and Seguro in the rôles that they have sung time and again at the Metropolitan.

This early work, in many respects Puccini's most spontaneous and impassioned expression, seldom had a finer reading than that given it by Mr. Papi on this

occasion. The young Italian conductor has been "assistant" in the Metropolitan forces for several seasons and was conducting an opera for the first time pub-



Photo © Mishkin

Mabel Garrison, the American Soprano, Who Was Suddenly Called Upon Monday Night to Sing a Stellar Rôle at the Metropolitan, and Who Won an Emphatic Success

licly in New York. He made a most favorable impression and may safely be counted upon to fill the gap left by Bavagnoli and several other predecessors. Signor Gatti-Casazza is to be congratulated for giving this young man the opportunity of rising from the ranks instead of drawing from alien sources for his material.

For an apparently youthful conductor Mr. Papi directed with the assurance and sweep of a veteran. He preserved perfect balance between singers and orchestra and built his climaxes with a fine sense of proportion. While he conducted with proper restraint, the music lost none of its emotional qualities, its passionate outbursts and dramatic fervor so dear to Puccini lovers. Mr. Papi shared the applause with the singers at the end of the second act and received a demonstration when he took his place at the desk.

None could have misgivings about Caruso's singing after hearing him in the "Pearl Fishers" and "Manon Lescaut." The popular tenor was more at home in his native tongue and sang superbly, his warm, full tones, as smooth and as liquid as of yore, admirably suited to the music allotted to *Des Grieux*. Moreover, his impersonation of the rôle of the hapless *Chevalier* was a convincing dramatic portrayal.

Mme. Alda acquitted herself creditably in the thankless rôle of *Manon*, while Scotti, also making his season's début, has lost none of his art after eighteen seasons in the same company. His *Lescaut* was a fine portrait of the rollicking, rascally soldier. Seguro's impersonations are uniformly artistic, and his *Geronte* was no exception.

Others in the cast who helped make the performance notable were Messrs. Bada, Reiss, Laurenti, Reschiglian, Audisio, Rossi, Morandi, and Flora Perini.

Edith Mason in "Rosenkavalier"

Beginning its fourth season at the Metropolitan, Richard Strauss's opera "Der Rosenkavalier" was given on Friday evening to a large audience. The opera has gained many admirers since it was first presented here and it promises

to earn the unique distinction of being the only modern German work to have a regular place in the repertoire.

The cast was familiar to Metropolitan opera-goers, the rôle of *Sophie* once more being sung by Edith Mason with success. The young American soprano not only acted the demure *Sophie* charmingly, but coped successfully with the trying music allotted to her. The taxing demands made upon lyric sopranos in this rôle have caused them to desert it, but Miss Mason seemed perfectly capable of remaining a good exponent of the part.

Mme. Hempel as the *Princess* was in excellent voice and gave her familiar, artistic performance. Mme. Ober as *Octavian* has lost none of her vivacity and charm, and Mr. Goritz as *Baron Ochs* realized all the comic possibilities of his rôle.

The performance, under Mr. Bodanzky's direction, gained fresh life and vitality, and appeared devoid of the long, dreary passages that hitherto marked it. Mr. Bodanzky has made cuts, and this, with some of the *tempi* taken at a swiftly moving pace, seem to add movement to the work as a whole.

"Prince Igor" and "Aida"

On Saturday afternoon, "Prince Igor" entered upon its second New York season. Upon its longevity at the Metropolitan it is impossible to dilate with any certainty of conviction one way or another. Borodine's opera, while very far from a second "Boris," contains a good deal of attractive matter and some things extremely characteristic and fine. It does not serve as a bait for crowds (Saturday afternoon's audience was by no means extraordinary), but neither, for that matter, does "Rosenkavalier" or "Magic Flute," both of which the management has found it useful to conserve. Besides, policy dictates the retention of every repertoire feature of tolerable merit, and "Igor" can qualify as even more than this.

As usual, the climax of the opera was the ballet, which is musically as well as pictorially its most delectable episode. It matters not that Diaghileff's people have pranced the thing to death, that their choreography may be more elemental and barbarically to the purpose or that their scenic investment of it stands in closer conformity to its spirit than the conventionalized background in use here—the incident stirs the spectator and, properly led up to, shows to greater advantage than when given as merely an isolated number. The dance, with its grotesque and amusing details of individual action, passed off brilliantly Saturday.

The singers were those engaged in the opera last year, except that Mr. Althouse replaced Mr. Botta as *Vladimir*. Nothing was lost by the substitution, for the American tenor sang the second act air and duet—practically all there is to the part—most admirably and with finer feeling and restraint than his singing has exhibited in some time. Mr. Amato again bore the title rôle and, as before, cut a distinguished figure, while Mr. Didur was *Galitzky* and Messrs. de Seguro and Bada the two bibulous rogues. Mme. Alda sang *Jaroslava's* music well, the chorus gave satisfaction and Mr. Polacco's conducting had its wonted elements of persuasiveness and rich beauty.

In the evening the house was mobbed for the first "Aida" of the year. The sale of standing room equaled or even surpassed the first night's, though Caruso had nothing to do with the case. Martinelli was the *Rhadames*, De Luca the *Amonasro* and Rothier the *Ramsis*, while the ladies concerned were Mmes. Rappold and Homer. At its best it was a good performance, though matters were not invariably happy. Mr. Martinelli finished the evening considerably better than he began it and, on the whole, Mme. Rappold began it better than she finished it. Her voice, especially in the upper tones, was often enchanting, but the Nile scene found her at sixes and sevens with the pitch. Mme. Homer had somewhat subsided after her vehemence in "Tristan" a few nights earlier with results more contenting to all concerned. The *Amonasro* of Mr. De Luca was the

sort of artistic interpretation and singing one expects of this splendid baritone. Mr. Papi conducted efficiently.

Mabel Garrison's Triumph

The second week opened with the "Magic Flute," but none too fortunately. Mozart's opera has been worked extremely hard in the past few years and not always handled with care. But for preciously bad singing last Monday's performance established something of a record. Mme. Destinn is immured in Bohemia and Mme. Gadski is a-touring. Hence the rôle of *Pamina* went to Mme. Kurt, whose state was even more distressing than in "Tristan" the preceding week. Courtesy prescribes silence with respect to the lady's doings. Mr. Urlus sang *Tamino*, and a conscientious chronicle of the feat would make deplorable reading. Mr. Braun delivered *Sarastro's* airs competently and Messrs. Goritz and Reiss, who are fixed stars and have a joyous way of defying the vicissitudes of ordinary singers, delighted as per schedule. Edith Mason sang *Papagena's* music agreeably and the ranks of *Ladies* and *Youths* displayed new faces. Alice Eversman, Kathleen Howard and Odette Le Fontenay made their Metropolitan début as ensemble personages and comment on their capacities must be deferred till they have had occasion to be heard individually, though the trios in which they participated were reasonably well sung.

The feature of the performance which came nearest to atone for the evening's drawbacks was the twelfth-hour substitution of Mabel Garrison for Frieda Hempel, who had become suddenly indisposed, as the *Queen of the Night*. The young American soprano's sudden accession to this rôle after her impersonation of its supposed impersonator in the Mozart operettas recently was an amusing and happy coincidence. Under any circumstances Miss Garrison's singing of this historically difficult music was admirable; in view of the suddenness of her appearance it was astonishing. Undoubtedly her voice sounds small in the huge Metropolitan spaces. But she refrained from forcing it and so retained its resonance and loveliness of quality and, save for some of the treacherous Eiffel Tower notes in the second of them, delivered the two great arias with delightful facility and true brilliancy of execution. The management is to be congratulated on this singer. She received many recalls and genuine applause after her scene in the second act.

SEASON'S SECOND NOVELTY

Strauss Version of Gluck's "Iphigenia" at the Metropolitan

The second novelty of the Metropolitan season, Gluck's "Iphigenia in Tauris," was scheduled to receive its first American performance on Saturday afternoon, Nov. 25. The opera is given in a German version made by Richard Strauss, concerning which more will be said in the review of the opera in these columns next week. Mr. Bodanzky conducts the work and the scenery is the work of the American artist, Monroe E. Hewlett, who has, it is claimed, sought to reproduce the atmosphere of Euripides. The full cast follows:

Iphigenia Melanie Kurt
Diana Marie Rappold
First Priestess of Diana's Temple Marie Sundelius
Second Priestess of Diana's Temple Alice Eversman
A Greek Woman Lenora Sparkes
Pylades Johannes Sembach
Orestes Hermann Weil
A Temple Attendant Robert Leonhardt
Thoas Carl Braun

"Boris" Opens Metropolitan Season in Brooklyn

"Boris Godounoff," as the first performance of the Metropolitan Opera Company in Brooklyn, Nov. 14, revealed an increased liking for Russian music on the part of the American public. The superb singing and acting of Adamo Didur as *Boris* and Paul Althouse as *Dmitri*, the highly perfected choruses, the somber, rugged beauty of Moussorgsky's score and the conducting of Giorgio Polacco were factors that held wrapt interest and called forth unstinting praise from the Academy audience.

G. C. T.

Julia Culp Arrives in New York

Mme. Julia Culp, the famous *lieder* singer, arrived in New York on Friday, Nov. 17, on the steamer Nieuw Amsterdam. Many admirers of Mme. Culp will be glad to know that the accident that she received last summer will not in any way interfere with her appearances. She will give her first recital in Carnegie Hall, New York, on Tuesday afternoon, Nov. 28.

Giuseppe De Luca

THE DISTINGUISHED BARITONE

Triumphs as "Zurga" in Bizet's "Pearl Fishers" at Season's Opening Performance of Metropolitan Opera House



Photo © Mishkin

What New York Critics Said of His Performance:

Evening Sun, Nov. 14, 1916:

"Baritone De Luca, handsome and hirsute to match, brought down the house in a superb blending of the two men's voices."

finement. He is an artist in everything he portrays."

The Globe, Nov. 14, 1916:

"Mr. De Luca composed his part with his usual intelligence and sang with his usual knowledge of tradition and style. His voice was of good quality."

The Sun, Nov. 14, 1916:

"Mr. De Luca displayed a side of his art hitherto unrevealed. He showed that he was a master of the delicate finish required in such a part as Zurga and he made the French text clearly intelligible."

New York Herald, Nov. 14:

"Mr. De Luca was admirable as the king of the pearl fishers. His dramatic voice and his forceful acting found many outlets in the music."

New York American, Nov. 14:

"Giuseppe De Luca made much of an ungrateful part."

The World, Nov. 14, 1916:

"De Luca, whose smooth baritone was strikingly like Caruso's in the chest register, was adequate."

The New York Times, Nov. 14:

"His voice sounded singularly light last evening, tending more toward a tenor quality."

The Journal of Commerce and Commercial Bulletin, Nov. 14:

"Mr. De Luca sang the suave melodies that fell to Zurga with utter re-



Photo. © White, N. Y.

Mr. De Luca as "Zurga" with Mr. Caruso as "Nadir" in "The Pearl Fishers."

For Concerts, Management of R. E. JOHNSTON, 1451 Broadway, New York



Dear MUSICAL AMERICA:

Once again the opera season at the Metropolitan has opened with a public paying all kinds of old prices for seats, except those who are fortunate enough to be regular subscribers.

As I told you, the evening is more of a social event than a musical one, because old friends meet for the first time after the summer, except those who are interested in the horse show and also because there is a certain set, not especially peculiar to New York, for I believe the same thing holds in Paris and Berlin, who consider such a *première* an important feature of the social season and so will make every effort to be present when they would scarcely give the price of an entrance ticket for any other night, except when some very great artist sings or a new work is produced which has captured the public imagination and so aroused its interest.

As usual, all the critics have exploited themselves with regard to Bizet's "Les Pêcheurs de Perles," and they have told you how it has never been performed here before, except when Calvé sang the rôle of *Leila* in the first two acts some twenty years ago.

It is something wonderful, the reminiscence powers of our leading critics, aided, of course, by the extraordinary scrap-books which they keep. I honestly believe that if an opera founded on "the Deluge" were to be produced they would be able to prove to you that the *leit motif* of the two-step to which the animals paired into the Ark was not original, but had first been sung to Adam by Eve when she seduced him with the historic crab apple.

The occasion offered also ample opportunity to all the critics to exploit their personal opinions, though few of them gave an even fairly correct account of how the work was received by the public, which was the main point which Gatti-Casazza said several seasons ago, ought to be considered in the reports.

* * *

To my mind, the general impression seemed to be that the first act was the best; that the interest after that diminished; that the work contained many beauties and much of considerable musical value, but was, on the whole, neither in its dramatic or musical form up to the standard of such operas as have become more or less fixtures of the repertoire.

There was, however, one feature of the performance which stood out so distinctly that it is curious that none of the wise commentators referred to it, except in general terms.

The greatest enthusiasm of the evening was aroused by Enrico Caruso's singing of the aria in the first act, and later by the duo between him and de Luca. Now, you may say that when Caruso sings a fine air he always arouses enthusiasm. That, in a measure, is true, but the principal feature of the enthusiasm that he aroused on this occasion was that he sang with commendable restraint as to volume of tone. He did not rend the roof with that opulence which is supposed alone to appeal to our American public, according to our wise-acre critics. I never heard him sing

with greater beauty, with finer consideration for all the *nuances*.

That, without any effort at all to carry his audience, by mere tone volume he should have aroused the greatest applause of the whole evening, and not from the standees and the galleries alone, but from the whole audience, shows to my mind distinctly that the taste of the public has improved, and that we are beginning to realize that the greatest singer is not the one who can hold a tone for many seconds, as Titta Ruffo used to do, or who can astonish us by the resonant sonority and vociferousness of his vocal appeal as does Zenatello.

In this regard Caruso was ably seconded by de Luca in the duet which they sang together, with a regard for one another which was delightful. You know, in the olden days, when the baritone and the tenor got a chance together, they used to try to see who could drown the other out. Not so these two consummate artists.

Now, this means much, for just as soon as the great artists, particularly those who have been favored by nature with phenomenal vocal organs, discover that the public is no longer in what might be called its "raw beef stage," they will realize that they can moderate their efforts and give us that delightful singing quality of tone which is promptly lost whenever the voice is forced beyond its natural limitation. And this holds true just as much of the stringed instrument as it does of the human voice. When Paderewski pounds, he does it in deference to a certain feeling, conscious or unconscious, that that is what is going to carry the audience. When he finds that it no longer does so, he will restrain himself in deference to a more enlightened taste and opinion.

In this, I know that I am in opposition to some of our noted critics. Here is Mr. Henderson of the *Sun* (that is, if he wrote the article on the performance of "Prince Igor" on Saturday afternoon) telling you that "The persons who turn to their newspaper this morning to read about the performance of Borodine's 'Prince Igor' in the afternoon, and of Verdi's 'Aida' in the evening, are not in the least concerned about the question of art or even artistic simulation by more or less trained impersonators. What they wish to know is, who sang and whether they sustained their claim as opera singers whose portraits appear in the magazines and in the general advertisements of discs."

Now, in these two performances there were at a rough calculation between seven and eight thousand people. In the afternoon the character of the audience showed that many persons of mature age, particularly gray-haired and white-haired ladies who come in from the suburbs to enjoy opera, were present.

How can Mr. Henderson, that is, as I say, if he wrote the article, claim to know what the degree of culture and musical knowledge of these people is? Is he personally acquainted with even a fraction of them? Has he talked with any of them? By what divine authority does he, therefore, speak for them. If we may judge them by the manner in which they applauded, let me say that they gave distinct evidence of a high degree of musical culture and appreciation.

In spite of the statements of some of the critics, the peasants' drunken scene went scarcely with a hand at the fall of the curtain. A great deal of applause went deservedly to Mme. Alda, who, by the bye, got perfunctory notices, and yet never looked more beautiful, or acted with greater spirit or sang the rôle with greater effectiveness and charm since the opera was first produced.

There was certainly much applause, and justly so, given to Amato's virile and splendid performance, and particularly to his beautiful singing of what might be called the soliloquy in the act in the camp, in which he is a prisoner. As there have been many who have been fearful that Mr. Amato would not be in good form this season, as he canceled a number of his recent concert dates on account of sickness, let me hasten to tell them that his voice is as fine as ever; in fact, it seems to be in better condition than it was, while he is acting with the same vital, dramatic force that has made every part he has ever assumed stand out with cameo-like distinctness.

Some criticism has been made of the audience on account of the vociferous applause with which it greeted the Tartar ballet, as arranged by Ottokar Bartik. It is a masterful performance of its kind, but, with all due deference to the ballet, I think the applause was directed, especially from the section where I sat, toward little Rosina Galli, for whom I would not exchange the entire Russian ballet, although no one is more appreciative of Lopoukova. And let me not omit to say that in her dancing Signorita Galli was greatly aided by Bon-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 50



Leopold Stokowski, the Brilliant and Enterprising Conductor of the Philadelphia Orchestra

figlio. So that any fair-minded person judging by the applause given to certain portions of the opera, how it varied, when it was small, when it was characteristic of the whole house, and not of a few standees or a few in the gallery, could say that the audience was one of exceptional musical understanding. One of the signs was its appreciation of the good work done in a small rôle by Paul Althouse, the young American tenor who took the part which has been previously assumed by Luca Botta, who, I regret to say, is still suffering from the cold which he contracted when he sang in the open-air performance of opera in the New York Stadium last summer.

Apropos of Mme. Alda, I heard some criticism in the foyer that it appeared as if the management was forcing her too much to the front. That is not a fact. I presume that the criticism arose because she sang twice in the first week, appearing in "Manon" and in "Prince Igor." She was not scheduled to sing in "Manon," but generously took the place, almost at the last minute, of Signorita Bori, who was to have sung the rôle and who, as you know, was compelled to leave the country on account of the disaster to her voice, from which it seems she has not recovered.

In the foyer I heard some talk that Walter Henry Rothwell, the conductor who made a success of the popular classical concerts at the Garden last summer, may take Bodanzky's place later on. Whether this is a mere "cunarder," as they call it, I cannot tell you. Anyhow, I give the news in the sense that the

foreign papers speak of some "victories," that is "with all reserve."

To return to the question of the taste of American audiences, which is important as, if it is true, that they haven't any or only that which is of low grade, it would mean that the 40 per cent of our population which is of foreign birth, or descent, among whom are some ten to twelve millions of Germans and German-Americans, have lost their love for music and their musical taste since they hyphenated with the United States.

Doesn't this strike you as ridiculous on the face of it? And what shall we say of the some twelve thousand people who, on Sunday last, jammed Carnegie Hall, Aeolian Hall, the Metropolitan, and the various theaters, to hear the highest class of music? It was not, as they say, that they had no place else to go. Why were they not at the movies, for instance, which are all that Americans are supposed to care for, according to Josef Hofmann?

I don't want to rub it in; but if it be true that the audiences that go to the opera are so ignorant, so deficient in proper musical understanding, it logically follows that the desperate attempts to reform and educate them, made for over thirty years by Messrs. Krebhiel, Henderson & Co., have been utter failures!

It is not only from a musical standpoint, but from the dramatic standpoint that the taste of the Americans can be shown to be far above what it is con-

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

conceived to be by many of our good critics. Why is it that Strauss's "Rosenkavalier," for instance, is not as popular as perhaps the management would like it to be? Simply because the story of the old man who is deceived through a flirtation has become banal, and while it may be still the vogue in Paris, Milan and Berlin, it lost its appeal with us long ago—not that we are inclined, especially in New York, to be over-puritanical.

A good side-light is thrown on the situation, by the bye, by a recent statement by Otto H. Kahn, the chairman of the board of directors of the Metropolitan, who, in a little book gotten out under the auspices of the Shakespeare Tercentenary Committee, of New York, and entitled "Art and the People," takes up the whole question of the meaning of art from so broad and comprehensive a view as to put some of the critics, who consider that performances are given for the purpose of exploiting their omniscience, to shame.

"The day of the pioneer of culture and idealism has come," says Mr. Kahn, "and the power of ideals has always been, even in America's most materialistic days, far mightier than that of the dollar. The visitor who pays twenty-five cents for a seat at a popular concert, if he brings with him love and enthusiasm for art, will be far richer than evening than the man or woman from Fifth Avenue, if he or she sits yawning in a box at the Metropolitan. A great stirring and moving is going on in the land. The people are seeking for a condition of things which will be better and happier, which will give them a greater share, not only of the fruits and rewards, but of the joy and the recreation, the beauty and inspirations of life."

It is only when Mr. Kahn expresses the conviction that the growth of the movement for the appreciation of the value of art and music as a feature of everyday home life must depend on the action and liberality of a few Maecenases that I must disagree with him. Let Maecenas lead, let him direct, but, after all, whether in business or in art, in drama or in music, or in literature, real progress and stability must depend upon the growing appreciation by the masses of the people. They must learn to support all that is best and they will. When I speak of the masses I speak in terms of the "Community Chorus," if you like, which includes among its members millionaires and car drivers, men who have to walk to a rehearsal because they have not five cents, and men who have given of their wealth to maintain the organization, so that it need not ask for a dollar from outsiders.

Of course, some of the critics will ridicule the idea, like our dear friend Krehbiel of the *Tribune*, who, you know, considers such organizations as community choruses to be not only vulgar but a prostitution of music. Krehbiel is what I would call a "left over" from the prehistoric period. He belongs with the hippopotamus, the rhinokeros and the elephant, whose bulk is disproportionate to their brain. He is a pachyderm. I am all the more impelled to designate him as such from the trumpetings and roarings that he is now putting forth in some of his articles apropos of the gentle hints that I have been endeavoring for some time past to give him, to the effect that he is floundering in the mud of personal abuse, instead of answering the distinct charges that have been brought to the effect that he is opposing his bulk to the recognition of the fact that the American composer is arriving, that we have artists in this country who deserve recognition which they have not been getting, that, in our craze for everything foreign, we have forced many of our best artists to adopt foreign names because they felt that with their own names they could not get recognition? To give one instance out of many of the justice of my position, let me ask, why did Stillman Kelley have to go to Germany some time ago to get his New England symphony produced, where it was received with acclaim, before he could return to this country and get our own conductors to give it a hearing?

How long shall we continue to depend upon the verdict of Berlin before we dare to accept anyone in the musical world? How long are we to continue to be under German domination in all that pertains to music? At the same time I am among the first to proclaim that we owe the very musical knowledge and culture that I insist we possess to-day principally to the Germans, who, since 1848, did the wonderful work which has finally succeeded in making us a music-loving

people. The stupendous growth of our musical industries proves that we are music-lovers, for to-day these industries exceed those of the world in quality as well as quantity, for to repeat what I have said before, we Americans make the finest pianos, harps, brass instruments, reed and church organs in the world, and it is we Americans who have discovered and developed the talking-machine and the player-piano, which have disseminated music into tens of thousands of homes where the muse was before unknown, all of which we couldn't have done had there been no market for them!

Before I leave the subject, let me suggest to Mr. Krehbiel that he read an editorial in his own paper, the *New York Tribune*, which appeared in the issue of last Monday, entitled, "The Critic Explains." True the editorial referred to literary rather than to purely musical matters, but the following passage is timely:

"Our great modern experiment with democracy is not only political but social and artistic as well. It is the biggest thing of the time, so big that only a literary critic can dream of ignoring it. It is not lessening but increasing in scope. It has back of it all the faith which a great European artist once expressed, 'I never could understand,' said he, 'the reason why one-tenth of the people should be cultured and the other nine-tenths must remain uncultured. I do not want to think or to live with any other belief than that our ninety millions of people, and those who shall be born after us will all be some day cultured, humanized, and happy.' While," continues the editorial in the *Tribune*, "such a revolution is in progress, it is idle to talk of critical yardsticks. Eternal standards of Art there are, yes, but to treat of them as controlling or effecting the democratic growth of the present is like citing Euclid to an earthquake!"

Evidently the editorial writers of the *Tribune*, I am glad to say, are more broad-minded, more in touch with the times, more hopeful as to the future of this great country, than is their musical critic.

It was with considerable satisfaction that I saw our friend Henry T. Finck of the *Post* take Richard Aldrich of the *Times* to task for speaking disrespectfully of the "legend" that Bizet was killed by the failure of "Carmen" at its first production in Paris. As Mr. Finck says, the legend is a truthful record of what happened. Bizet died of *angina pectoris*, a painful malady from which he suffered for many years, but by careful attention to health and temporary rest he had always recovered, but the composition and rehearsing of "Carmen" entailed an enormous amount of work which undermined his health. A triumphant success, such as he expected, for he knew he had written a masterpiece, would have rested him, but "Carmen" was not a success. Bizet retired to his home at Bougival. When "Carmen" reached its sixth performance, matters seemed to mend some, but soon news came to Bizet that the receipts fell off from night to night. At the thirty-seventh, the last production, they amounted to only forty dollars.

Bizet didn't get from the figures the tonic consolation he so urgently needed, and on the night of the thirty-third performance of his opera he died, though he had the satisfaction of knowing that Vienna had accepted his opera, but it was not performed until after his death, and so he had no reason to suppose that the Viennese would like it any better than the Parisians.

To his case I could add that of many others, including poor Franz Schubert, who was killed by lack of appreciation. How much better would it be if our critics, instead of using their opportuni-

ties to exploit their own omniscience, would use them in a constructive, appreciative way?

Incidentally, they would give greater reason for the professionals, as well as the public, supporting the papers which they so often misrepresent.

* * *

The production next Saturday of Gluck's "Iphigenia in Tauris" has also brought up all kinds of reminiscent articles telling us how, on the first production of the work in the last part of the 18th century there was a big fight between the intellectuals and the dilettantes of Paris. Well, so far as the dilettantes are concerned, they have already started trouble. During the performance of "Prince Igor" on Saturday afternoon, a number of them met at the bar of Browne's, opposite the Metropolitan, which is the emporium for spiritual refreshment of such people during the *entr'acts* of the opera.

The discussion arose as to the proper pronunciation of the word "Iphigenia." One man said, "I understand it should be pronounced 'Ify-ge-naia.'" Another said that he thought it should be pronounced "Ify-gén-nyá." Another said that when he was at Harvard they had pronounced it "Ify-gen-née-á," as all the vowels in the foreign languages were different from those in English. The fourth man, the most practical, said, "Well, now let us have another!"

It might be advisable for Signor Gatti to get out a slip for the first performance as to the manner in which he thinks it should be pronounced. This would not only obviate discussion, but would obviate the recourse to spiritual stimulation, which has already started to affect not only the dilettante, but the cognoscenti, says

Your
MEPHISTO.

ZACH GIVES NATIVE WORK IN ST. LOUIS

Symphony Opening Introduces New Suite by Samuel Bollinger of That City

ST. LOUIS, Mo., Nov. 8.—The St. Louis Symphony Orchestra opened its season auspiciously this week. Hundreds were turned away from the first "Pop" Concert Sunday at the Odeon. Few seats remained unsold at the opening matinee yesterday. It was a triumph for the orchestra, and Max Zach was greeted by a perfect storm of applause as he stepped upon the platform. As a tribute to American composers and St. Louis, Mr. Zach chose for the opening number the Fantasy Suite, "The Sphinx," by Samuel Bollinger of this city. This won the first prize in a contest held by the St. Louis Art League. It consists of five parts, "Slumber," "The Awakening," "The Riddle," "Theban Festival" and "Death Song of the Sphinx." The work was received exceedingly well. Another number was the Strauss Symphonic Poem, "Don Juan," and the remainder of the program was given up to Percy Grainger with the performance of the Grieg Concerto in A Minor and his orchestral Suite, "In a Nut Shell." Much poetry and feeling he put into his playing of the concerto, and after numerous recalls he gave an encore. The "Nut-shell" suite was given most effectively and extremely well received.

The "Pop" concert afforded the first opportunity of hearing the augmented orchestra, Mr. Zach now having eighty men under his baton. Most of the additions and changes were in the strings, and the volume and character of tone is much improved and of very fine quality. The soloist was Jean Vincent Cooper, a young American singer with a real contralto voice. She gave "O Don Fatale" by Verdi, "Nur wer die Sehnsucht kennt" by Tschaiikowsky and "Wiegenlied" by Brahms. She showed a voice of breadth and warmth, particularly pleasing in the lower register, an organ capable of delivering all the biggest works for her voice. She was loudly acclaimed and gave an encore.

The Liederkrantz Club officially opened its season last Saturday evening when the chorus under E. Prang Stamm, contributed several numbers. The soloist was Karl Jörn, the tenor, whose singing was thoroughly enjoyed.

Again the St. Louis Grand Opera Committee has sprung into prominence by fostering an engagement of the Boston National Grand Opera Company here on Dec. 7, 8, and 9 at the Odeon. At a

meeting held Tuesday it was decided that the repertoire should consist of "Tosca," "Madama Butterfly" with Tamaki Miura again, "Hänsel and Gretel" and "Cavalleria Rusticana" for the matinee and "Faust." It is possible that Verdi's "Requiem" will be sung on the Sunday evening following.

The first concert of the St. Louis Ensemble (successors to the Art League Quartet) was given on Tuesday evening at the Sheldon Memorial Hall. A small but appreciative audience listened to a program of delightful chamber music, performed by Hugo Olk, first violin; Arno Waechter, second violin; Franz Dietrich, viola and Ludwig Pleier, 'cellist, all members of the Symphony Orchestra. H. W. C.

LEO ORNSTEIN

The headlines in the Atlanta papers on the day following the Leo Ornstein concert tell an interesting story. The notices were most enthusiastic, but are too long for reproduction here, so the headlines follow:

**"AGE OF MIRACLES STILL
HERE, FOR ATLANTA
ACTUALLY CROWDS TO
PIANO RECITAL"**

Ornstein Plays

The Atlanta Georgian,
Friday, November 3, 1916.

**"ORNSTEIN, THE ECCENTRIC,
CHARMS LARGE AUDIENCE"**

The Constitution, Atlanta, Ga.,
Friday, November 3, 1916.

**"ORNSTEIN'S RECITAL
AT CABLE HALL IS A
PRONOUNCED TRIUMPH"**

**Audience Stands Ten Deep Through-
out Intricate Piano Program, a
Vindication of Atlanta's Love
for Music**

The Atlanta Journal,
Friday, November 3, 1916.

LEO ORNSTEIN IS UNDER THE MANAGEMENT OF
M. H. HANSON, 437 FIFTH AVENUE, NEW YORK

Knabe Piano Used

Ernest Bloch Describes His Quartet Which Flonzaleys Are to Introduce

Swiss Composer's New Work Largely Hebraic in Spirit—Much Expected of It in View of Its Author's Previous Achievements in Writing for Orchestra and the Lyric Drama—A Composer Who Romain Rolland Predicts Will Become "One of the Master Musicians of Our Time"

By FREDERICK H. MARTENS

A RECENT essayist,* writing on "Music for Museums?" exclaims indignantly: "Chamber music! Its title explains it. It is music intended to be played at home . . . music intended to be played, not to be listened to, except perhaps, by some doting members of the performers' families." And again: "The string quartet plays in the very dustiest part of the museum in which 'modern' concerts are given. Its audiences are fanatics who have gone mad over an old religion . . ."

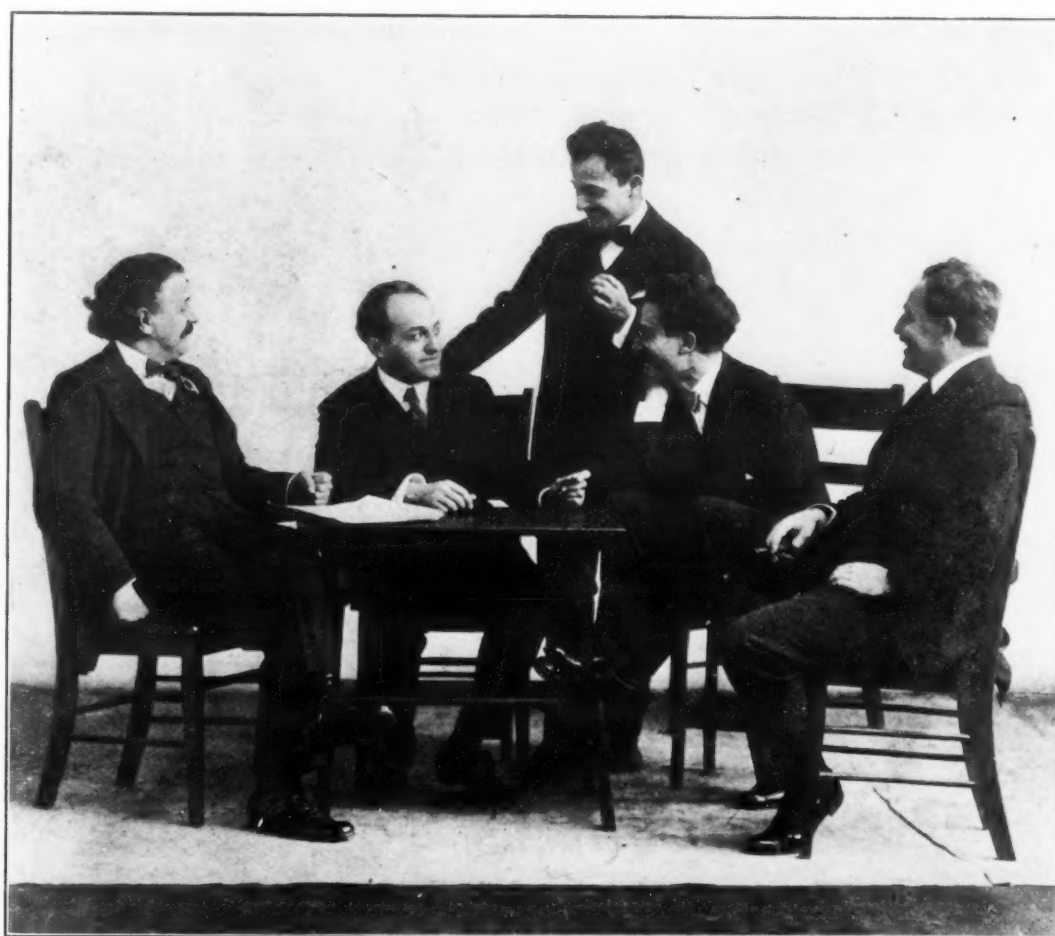
And yet, strange to say, despite these annihilating dicta, the Flonzaleys, the Kneisels, the American String Quartet and numerous other chamber music organizations, instead of confining their efforts to the modest seclusion of the "home" where, in strict accord with the titular qualification of their art, they might be listened to "by doting members" of their families, persist in obtruding themselves on the public. And stranger still, in view of the essayist's condemnation, is the fact that in the "museums" in which they play—"Why they should play string quartets I do not know," is the essayist's plaint—the dust is pretty well swept out at each recurring concert by the ever-growing and enthusiastic audiences of "fanatics" who worship at these debasing shrines.

The evidence of eyes, ears—and "gate-receipts" cannot but lead the unprejudiced observer to the conclusion that our essayist's crusade against chamber music is as futile as would be a sandwich-man's attempt to popularize a post-presidential campaign song by a promenade along the shores of the Dead Sea. If this fairly obvious deduction is accepted there is no reason why the new String Quartet by Ernest Bloch, written for the Flonzaley Quartet, and to be played by them for the first time in their New York concert on Dec. 27, should not awaken the interest which its composer's previous works undoubtedly justify.

His Principal Works

Ernest Bloch (now in this country as conductor of the Maud Allan Symphony Orchestra) is probably the most original and individual of Swiss composers of his generation. He has composed principally for orchestra—a Symphony in C Sharp Minor, (1902); symphonic poems: "Vivre-Aimer" (1900), "Hiver-Printemps" (1904), "Trois Poèmes Juifs" (1914), and a symphony, "Israël" (1915)—but his most ambitious effort, which Pierre Lalo has called "one of the most profoundly interesting works with which the music drama may be credited in recent years," is his lyric drama, "Macbeth," in seven tableaux, first produced in Paris, at the Opéra Comique in 1910.

*Carl van Vechten. "Music after the Great War and Other Studies." G. Schirmer, New York.



Ernest Bloch, the Swiss Composer, Now in America, and the Flonzaley Quartet. Seated, from Left to Right, Adolfo Betti, Ernest Bloch, Ugo Ara and Ivan Archambeau; Standing, Alfred Pochon

Chamber music is, of course, essentially "absolute" in its character. Yet beginning with Haydn, whose quartets are permeated with the flavor of Croatian folk-song, we find many works which stress the national or racial theme. Beethoven, in his Rasumowsky quartets, Tchaikowsky, Smetana, Dvorak furnish instances which suggest themselves. Ernest Bloch's new quartet, his first work of its kind, is largely Hebraic in spirit. And during his stay in New York, over the coffee which marked the last stage of one of those genial luncheons which the Flonzaleys know so well how to give, and at which he was the guest of honor of the Quartet, the Swiss composer gave the writer some interesting details anent the work he had recently completed for his friends.

"The *quatuor* comprises the usual four movements, but is quite free in form and development. The first movement, *Lamento*, is essentially Hebrew, a mingling of violence and grief. I ask my friends, when they play it, to think of the Bible, the ardor of the Psalms, and the hot pulsing blood of the Orient. I ask them to think of those poor devils whom one meets at times in the streets or along country roads, with long beards, dirty, sad, despairing . . . and yet holding fast to some obscure glimmering hope while they mutter their Hebrew prayers. I have tried to express something of all this in the *Lamento*—and I feel that one theme (in the viola) almost speaks to this effect.

Influence of a Painting

"The whole movement is very free, a continual fluctuation of motion and nuance. Some of my themes are a direct result of my recollections of a painting by Gauguin. They embody something of Tahiti, of the distant Papuan isles, especially in an ornamental passage where the four strings, suddenly leaving their proper orbit for a moment, rely altogether on polyrhythm and sonority to obtain a genuine exotic effect."

M. Bloch intimated that this exotic color was also in part based on his recollections of colonial expositions, with which his imagination had to content it-

self in place of tours of the world which a slender purse forbade. But then, some of the best descriptive literature and music, some of the most exotically colorful and convincing, has been written by those who never heard the surf break on a Polynesian beach, nor saw "the dawn come up like thunder outer China 'crost the bay!"

"I told my friends, the Flonzaleys," M. Bloch resumed, "that the *Allegro frenetico* which follows the *Lamento* might make them grit their teeth at first. But it is sincere—I despaired of mankind in general at the time I wrote it—and it reflects a good bit of my most intimate feeling and the grimace of disgust which I perceive cut at humanity at large.

"The third movement, the *Pastorale*, is 'chamber music' composed almost altogether in the open air, in the woods or on the mountains. I used to make little excursions with my wife and children into the beautiful country in the environs of Geneva and Neuchâtel and, far away from the distractions of the city found in nature the inspiration I sought. And the children . . ." Here M. Bloch quite forgot about his new quartet. He drew from his pocket letters which had recently come to him from his boys of twelve and ten and his little girl, and read them aloud. They were delightful to listen to, full of little details of their home life and studies and of fervent affection for their father in far-away America. Ugo Ara, the letters duly admired with Machiavellian craft, once more brought back the conversation to the *Pastorale* of the quartet.

"No," said M. Bloch, "it is not a *Pastorale* in the usual sense of the word. It is, rather, a reverie evoked by solitude and nature. In it the 'dolorous theme' of the first movement reappears in a transition full of serenity and tenderness, and other themes are folk-themes, 'of the countryside.' Two of my themes, a dance-theme and one of a 'savage lullaby,' I borrowed from an earlier drama, never completed, of the Lacustrian epoch—the age of the lake-dwellers.

"The *finale*, an *Allegro con fuoco*, is rhapsodic in style, and is intended to

emphasize the subtle bond of character which, without a set program, links together the four movements of the quartet.

An Interview with Debussy

"But now let me tell you of other things . . ." added M. Bloch—and he did. He spoke of a recent interview with Debussy, in which the great impressionist, with entire confidence in Bloch's ability to undertake the task, gave him a free hand in the rescoring of the *poème mimé*, "Khamma" (which Maud Allan will produce in this country), for an orchestra of forty in place of the original sixty or more. M. Bloch expressed his sorrow at noting the ravages caused by the dread disease, the inroads of which are sapping the strength of the greatest creative artist in modern French music. He told of the vexations and difficulties to which neutral musicians are subject in view of the official attitude of belligerent governments during war-time. And he spoke with real veneration of his friend, Romain Rolland, and showed the writer a letter received from him in which Rolland says, among other things: "Your Symphony is one of the most important works of the modern school. I know of no other work in which a richer, more vigorous, more passionate temperament makes itself felt. . . . Continue expressing yourself in the same way, freely and fully. I will answer for your becoming one of the master musicians of our time!"

One who has seen the manuscript of Bloch's new quartet and heard some excerpts of its music cannot help but feel that the composer has taken Rolland's advice to heart. The writer could have informed M. Bloch, however, that no matter how novel, original or musically good his quartet might be, there was but little hope for it. For has not the author of "Music for Museums" in another essay, "Music After the Great War," explicitly stated that: "The new music will not come from England, certainly not from America, not from France, nor from Germany, but from the land of the steppes . . ." Switzerland, the home of Bloch, is evidently too negligible, in a musical sense, even to call for mention. And yet, though the printed page of the essayist plainly states that "for the new composers, the new names, the strong, new blood of the immediate future in music, we must turn to Russia," these evidently misguided and misinformed Flonzaleys insist on playing Bloch's Quartet in B Major, and even allow themselves to grow enthusiastic anent its beauties.

Phonograph Music as an Aid to Speed of Typists

BOSTON, MASS., Nov. 14.—That a phonograph playing beside a stenographer at work can increase her speed was practically demonstrated by Emma B. Dearborn of Columbia University at the fourteenth annual meeting of the New England Federation of High School Teachers in the High School of Commerce, N. Y., on Nov. 11. Miss Dearborn had a phonograph play several airs while young women pounded the keys in the rhythm of the music that they heard. The student of typewriting, following the sway and spirit of the music, is supposed thus to gain efficiency.

Chicago English Opera Company Visits Sioux City

SIoux CITY, IOWA, Nov. 13.—The Chicago English Opera Company, with Basil Horsfall as manager and conductor, gave the opera "Il Trovatore" before a fair-sized audience at the Auditorium Saturday evening. The company pleased the audience in its initial appearance here, and had some less hackneyed opera been given a larger audience would probably have attended. Florentine St. Clair was *Leonora*; Edna Haseltine, *Azucena*; J. Ellenhorn, *di Luna*; Ernest Davies, *Murrico*, and Charles Gerol, *Fernando*. F. E. P.

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ON JULY 4th, 1776

a group of American Gentlemen, destined later to be Catalogued in the First Edition of Famous Americans, gathered together in a building, referred to in these days in all Guide Books as the "Cradle of Liberty," and signed their names to a Document now Historic.

That was the Start of Real Fighting, and although most of it was Finished at Yorktown, up on Lake Erie and down at New Orleans, there are still many citizens of America who today are Knuckling Under to things worse in Principle than the Stamp Act ever dared to be.

Take for instance, Musical Critics who just Can't Stand to hear songs sung that are written by American Composers and sung in Our Tongue. Many Singers are therefore Afraid to include American Works in their Programs. Anything that is American is Distasteful to such "critics." Do you suppose that John Paul Jones, Davy Crockett, George Washington, Robert E. Lee, Grant or Lincoln had Room for such Timber?

Then there are some "Musical Papers" who write Nasty Things about the artist who refuses to be Bullied into Buying their Good (?) Will with an Advertising Contract.

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ECHOES OF MUSIC ABROAD

Music of Concert Stage Standards Has Its Innings in London Vaudeville Houses—London Critic Pleads for Less "Stodgy" Programs at Orchestral Concerts—The "Master of the King's Musick" Opposed to Banning German Music from English Churches—Patti Interested in Wounded Soldiers at Her Castle in Wales—Moscow Hears Two New Operas by Russian Composers—English Musicians to Endow a Flat for a Disabled Singer—American Pianist to Give Four Recitals in London

ATTACKING the conservativeness of most concert-givers, notably the conductors of orchestras, in the matter of choosing and arranging programs, the music critic of the London *Daily Telegraph* makes a plea for more consideration for that large public which is available for orchestral concerts that can properly be stamped high class without being "stodgy."

He has been roused to it by a complaint from a concert-goer who objects to the apparently prevalent prejudice that "an orchestral concert must invariably be something very solemn and weighty—something that only the highly-educated can appreciate."

The critic points at the palpable fallacy that lies in the assumption—by no means uncommon—that no music-lover deserves to be so-called who has ears only for a work of the pretensions—and dimensions—of a four-movement sonata or symphony. "A work is not the less 'musical' in the best sense because it takes less than forty-five minutes to perform. And the chances are that to many people not necessarily unmusical it would be infinitely less tedious. In one recent program we had three works, not one of which occupied less than from thirty-five to forty minutes in performance. Most assuredly the intrinsic value of a musical work is not conditioned by the degree of its 'seriousness'—or its length."

Then, at the risk of bringing down about his ears the concentrated wrath of uncompromising musical purists, he asks conductors to perform occasionally one movement from a long work which in its entirety might easily repel those music-lovers who do not want to concentrate their attention for three-quarters of an hour or so upon a single composition, be it never so fine. For there is no "desecration" that he can see in performing only one section of a beautiful work—especially as it often happens that one particular section is really worthier of its composer than the rest—any more than it is unbecoming to play an excerpt from an opera. "Let us try," he urges, "to overcome some of our old-fashioned prejudices in these matters and rid ourselves of the belief that music, to be worth listening to, must needs be severely 'classical' or intensely 'serious,' and by such means open our concert halls to a far wider public than has heretofore been drawn to them."

Doubtless some Bostonians would like to call Dr. Muck's attention to this very human standpoint.

* * *

SINCE becoming reincarnated musically as a vaudeville headliner Mark Hambourg has been receiving many compliments at the London Coliseum of a somewhat different complexion in some respects from those to which he has been accustomed in the concert world.

The Russian pianist has been chuckling over one, in particular. It was handed to him, says *London Opinion*, by one of the stage hands, who went to him the day after the first night and said: "Mr. Hambourg, my wife has always been considered to be a fine pianist, but she was in the house here last night, and—well, we have decided to sell the piano and buy a gramophone."

With Hambourg at the Coliseum, Director Oswald Stoll, who runs both houses, has had a bright, particular musical star at the London Opera House, as well, for there Ben Davies, the celebrated tenor, has been singing. Now Ruth Vincent, originally of "Veronique" fame, but through more recent development an oratorio favorite, has come back to another London "two-a-day," the Palladium after a vaudeville tour of the leading cathedral cities and town in "the Provinces." As *London Musical News*

says, talk about "music in the music halls"!

* * *

ENGLISH musicians are still divided over the question of banishing German music absolutely, though the major-

not allow considerations either of politics, race or nationality to deprive me of the pleasure and profit I get from it. I look upon the works of great literature and art as the property of the entire human race. Because Prussian militar-



Arrived on the "Deutschland"—A Berlin Photograph of Mme. Elizabeth Böhm van Endert

The famous prima donna, who is well known to audiences in this country, is pictured herewith with her pets at her home in Berlin. The photograph takes on added interest because of the fact that it was brought to this country on the recent trip of the submarine *Deutschland*. Since her last appearances in this country, when she toured with the Boston Symphony Orchestra, Mme. van Endert has been making guest appearances in various German opera houses.

ity of them are undoubtedly on the side that insists upon retaining the works of the dead German masters, while excluding the music of all living Germans. Now Sir Walter Parratt has just put in his oar by pointing out the effect the policy of absolute exclusion would have upon church music if consistently applied.

The "Master of the King's Musick," to give Sir Walter his official title, maintains in the *Weekly Dispatch* that if German music is banished from English theaters and concert halls it surely must also be excluded from the churches. "If," he says, "this music is not worthy to enter our house of pleasure then it cannot be fit for our house of devotion." He goes on to say:

"I decline to be denied any music on any other but artistic grounds. I can-

ism has brought the German peoples and the Austrians to their present state of mind I see no reason why we should not enjoy the noble compositions of the old German and Austrian composers whose ideals were not contaminated.

"Are the people who will not listen to German music aware of the extent to which our hymnody is permeated by it? Do they realize that many of the most familiar, beautiful and soulful tunes that are sung with fervor in our places of worship were composed in Germany by Germans, and are no more English in origin than the 'Elektra' of Strauss?"

Then Sir Walter cites the most familiar instance of all, the stirring tune of the hymn beginning "Praise the Lord! ye heavens, adore Him," and points out that there are not many hymns sung more frequently in England than it is.

Yet the tune is the tune of 'Deutschland über Alles' ('Germany Over All'), the great German national battle hymn.

"Thousands of Germans must have gone to the slaughter singing this music," he continues. "In the descriptions of the terrible struggle for Ypres we read of mass after mass of Germans advancing to certain death chanting this hymn in the ears of the hateful English soldiers to music played by German bands. Many of our men were astonished to hear this tune they had sung so often at Sunday school."

* * *

A DELINA PATTI, so the rumor runs, has now entirely given up singing. It is three or four years since the great diva made her last appearance in London, for a charity, and now it would appear that she has lost all interest in singing even in the privacy of her own home in Wales. Many wounded soldiers are enjoying the hospitality of her Craig-y-Nos Castle.

* * *

AS one of the visiting artists of the Akeroyd Concerts in Liverpool this season Joseph Holbrooke is to appear in the dual rôle of composer and soloist in the first January concert. He is to conduct his Variations on "Three Blind Mice," which Liverpool will hear for the first time on this occasion and he will also play the piano part of his piano-forte concerto.

At the following concert Vladimir de Pachmann will be the soloist, playing Chopin's Andante Spianato and Polonaise with orchestra in addition to a group of solos. After standing off from orchestras pretty consistently through most of his career de Pachmann is becoming quite addicted to playing with them in these latter days.

De Pachmann and Clara Butt are featured as the outstanding "star artists" of the visitors engaged in the announcements of these concerts given by Vasco Akeroyd's orchestra. For the fact that all the soloists engaged, with the single exception of M. de Pachmann, are "home-grown" in England, Mr. Akeroyd has received applause from London.

* * *

TWO new operas of native Russian growth have been produced in Moscow during the past year by the Zimin company. The one, "Kudeyar," is by A. Olenin, the other, "Son of the Earth," is by Konkarevitch. The composer of the first has been made well known to the Russian public by his sister, Mme. Olenin d'Alheim, the leading spirit of the *Maison du Lied*, who has frequently performed his songs at her recitals. Although an amateur in music, Olenin has a strong lyric gift, says the *Monthly Musical Record's* correspondent, and his opera has gained immensely by the result of his enthusiasm for folk-songs and his adoption of the folk-song style in general. The owner of a large estate in the government of Riazan, he has had exceptional opportunities of hearing these native songs straight from the peasants' lips, and has devoted himself largely to the investigation and study of them.

His opera is based on a historical event in the seventeenth century. Kudeyar was a brigand who ravaged the country along the banks of the Volga and Okka, and his name became a byword of terror in all the country round. He became, too, something of a hero by his wonderful daring and adventure. He loved a Princess, and carried her off. She loved him in return, but at last perished by his hand. The composer has written his own libretto in old style diction, and the score is said to be studded with gems of songs, but some weakness is shown in the ensemble numbers and the instrumental parts.

The Konkarevitch novelty did not arouse as much interest evidently. The subject matter is of a fantastic nature and the music is described as highly imaginative in style and idea.

* * *

KNOWN here mainly as a composer of graceful songs and in England for a couple of operas that have been produced by the Beecham and Moody-Manners companies, as well as for his reviews of musical happenings in the *London Observer*, G. H. Clutsam has latterly been concerned in the making of new light opera.

The Australian composer and an English confrère, Hubert Bath, have collaborated in writing the music of "Young

[Continued on page 12]

JULIA CLAUSSEN

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

England," which is to come to London from a short preliminary tour of the Provinces at Christmas time. In the cast will be Herbert Cave, the young ex-chorus-man tenor, who has played a conspicuous rôle on the London concert stage this fall.

* * *

ONE of the most interesting of the many war charities in England is the fund that has been started to establish a Singers' Flat. It is to be endowed, under the War Seal Foundation, in the name of the singers of England, and will be occupied by some musician who has been wholly disabled on active service.

The movement has enlisted the active interest of many of the most prominent singers, conductors and composers, such as Gervase Elwes, Ben Davies, Plunket Greene, Evangeline Florence, Sir Ed-

ward Elgar, Sir Frederic Cowen and Landon Ronald, and a list of all who contribute to the fund is to be hung in the apartment. The secretary, Mary Stuart, intends to turn over to the eventual owner the many letters she has received about the project, as they will constitute an interesting collection of autographs for him.

* * *

BEARDING the lion in his den, Mark Hambourg, with his now chronic attacks of announcing four recitals at a time, being the lion, and London his den, Victor Benham, a pianist known by name at least to many of his fellow-Americans, is about to undertake a series of four recitals at London's Æolian Hall. They will begin on the 13th of this month and the last will take place in February.

This is not the first time that Benham has gone recitaling abroad. A few years ago he spent a season in London, after which he returned to Detroit.

J. L. H.

KNEISELS OPEN THEIR SEASON IN NEW YORK

Beethoven and Reger Quartets and César Franck Quintet on the Program—Olga Samaroff Assists

The Kneisels began their New York activities for the season in Æolian Hall on Tuesday evening of last week. The usual Kneisel audience dignified the event, even if the habitual Kneisel weather did not. While the Quartet has been known to present more interesting programs than last week's, the auditors found in it enough substantial matter to content them. Mr. Kneisel and his associates wisely enough put their strongest argument last and their weakest first, opening with Reger's E Flat Quartet and closing with César Franck's Quintet and utilizing Beethoven's Quartet in D, Op 18, as the intermediate link. Olga Samaroff lent her aid in the Franck.

While there was no acknowledgment of the fact, the Reger work served an "in memoriam" purpose. The quartet is not a new experience here, but time has not exalted its importance and the concluding fugue movement remains its sole engaging feature. The first movement exemplifies German musical pedantry at its worst, the *scherzo*, if superficially fetching, is inconsequential and the slow movement, despite its effort to voice a deeper mood, falls short of its endeavor. The whole work is a compendium of its composer's best qualities and most lamentable insufficiencies.

Never have the Kneisels played the work in finer style and they displayed no less their characteristic finish and classic style in the Beethoven quartet—not one of the most absorbing—and Franck's noble composition, which for all of its profound beauties falls short of that master's quartet and violin sonata in affluence of ideas. Mme. Samaroff performed the piano part with her customary sense of ensemble and proportion and with beautiful tone. H. F. P.

Singers
And the
Songs
They
Sing

by



AMY EILERMAN
Contralto
A Dusky Lullaby
Evening Song



CHRISTINE MILLER
Contralto
Ah, Love, But a Day
Evening Song



GILBERTÉ



ELEANOR PATTERSON
Contralto
Two Roses
Evening Song



EVA MYLOTT
Contralto
Two Roses
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Johann Jacob Froberger (?-1667).....Toccata in D minor
Girolamo Frescobaldi (1583-1643).....Capriccio on the Cuckoo's Cry
Johann Kuhnau (1600-1722).....Sonata in C major
(The combat between David and Goliath)
Claudio Merulo (1533-1604).....Toccata in G major
Baldassare Galuppi (1706-1785).....Sonata in C minor
Jean Philippe Rameau (1683-1764).....Rondeau des Songes
François Couperin (1668-1733).....Les Barricades mystérieuses
Johann Christian Kittel (1732-1809).....Nachspiel

Gottlieb Muffat (1690-1770).....{ Sarabande in G minor
Fugue in G major
Johann Mattheson (1681-1764).....Alr varié and Menuet
Benedetto Marcello (1686-1739).....Presto in G minor
Johann Schobert (1730-1767).....{ Minuetto
Allegro molto
Daniel Steibelt (1765-1823).....L'Orage
John Field (1782-1837).....Nocturne in A major
Johann Nepomuk Hummel (1778-1837).....Rondo in E flat

NEW YORK

New York Times:

Harold Bauer is one of the boldest explorers and experimenters in the field of pianoforte playing. It was, indeed, a delightful and deeply engrossing performance. Mr. Bauer not only entered deeply into its spirit, he reproduced it with a glowing vitality, an atmosphere charged with emotion, poetry, vivid expressiveness, and with a magic of tonal resource that he has perhaps not often before equaled.

New York Telegram:

Mr. Bauer, as is customary with this artist, held his audience from the opening note to the final bar.

New York Journal:

Mr. Bauer's art is an art that measures all for what it is, and this music found a peculiarly and delightful sympathetic revelation.

New York Sun:

It is almost needless to comment on Mr. Bauer's performance. It was one of devotion and mastery skill in the portrayal of sentiment, beauty of mood, tenderness, simplicity, also grandeur of style, contained in the various works in hand.

New York Herald:

Mr. Bauer entered upon his task in full sympathy with the spirit of the times. His phrasing, pedaling and shading were perfect, and his audience were not slow to show appreciation.

CHICAGO

Chicago Evening Post:

You go to hear Bauer play for the pleasure of it, because something worth doing will be done with wonderful feeling for the music and a mastery of the means of expression.

Chicago Tribune:

An afternoon of delight in Orchestra Hall.

Chicago Herald:

His was an art which entranced the soul. Mr. Bauer never has played with greater artistry. There was something almost uncanny in the skill with which he brought out from his piano the characteristics of instruments that were known to Rameau and his fellows, but which are unknown to us. It was worth while to have prepared this program. It was worth while to have listened to it.

Chicago American:

The pianistic personality of Bauer is so entirely creative, his tone so warm and full and vibrating, his art of a quality so Olympian that he generates music as naturally as a tree puts forth leaves.

Chicago Journal:

Bauer is undoubtedly one of the most interesting and best equipped pianists of our generation.

Chicago News:

Mr. Bauer has brought to light such riches as might send other concert artists on similar quests.

BOSTON

Boston Advertiser:

A recital to be long remembered.

Boston Journal:

Bauer's art remains as solid and generally splendid as ever.

Boston Traveller:

Mr. Bauer is indeed an artist among artists. He played as though each and every number had its own special message and as though he found exceptional satisfaction in revealing those messages.

Boston Herald:

Hearing Mr. Bauer yesterday, we are tempted to ask if there has been any marked progress in writing for the piano in a truly musical manner since the 18th century. There is need of a pianist like Mr. Bauer to prove that we are no better, if as good as our fathers. Few can express so sympathetically, elegantly and convincingly the gaiety, the tenderness, the humor, the beauty of those that wrote for the harpsichord and their predecessors of the piano.

Boston Transcript:

A startling and unforgettable bridging of centuries. No other pianist has his delicate and sensitive touch, his elegant and refined grace and poise, and his emotional interpretation, intense in the ecstasy of beauty but tempered to the bounds of good taste. Those who heard him yesterday will never forget his message from the remote but nobly-inspired past.

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A NEW THIBAUD STANDS REVEALED

Violinist Emerges from War an Artist of Loftier Stature and Larger Vision

JACQUES THIBAUD, violinist, recital, Aeolian Hall, afternoon, Nov. 16. Accompanist, Walter Golde. The program:

Concerto in A Major, Saint-Saëns; Romance in F Major, Beethoven; Prelude and Fugue in G Minor, Bach; Poème, Chausson; "Havanaise," Saint-Saëns.

A few weeks ago it was noted in these columns that Jacques Thibaud had emerged from the war a changed person, that he had acquired the indelible stamp which the holocaust seems to impress upon all souls scathed by it. Last week Mr. Thibaud's playing revealed to what great issues his experience has touched him. Between the Thibaud of two years ago and the one of to-day there stretches a gulf.

At that time an artist of elegance, charm and Gallic distinction, he enlisted a facile admiration; at present he is a revelator to whom has come a vast illumination, in the light of which he reads puissant messages, in his utterance whereof there is oracular import. His gaze penetrates what was formerly veiled to his sight; his vision is clarified, it reaches illimitably beyond its former confines; he apprehends mysteries to which he once seemed insensible and publishes them with the utmost infallibility of communication. His art vibrates to human considerations. It is the testimony of a consciousness newly fired and spiritualized and the listener responds to it accordingly. Never did Mr. Thibaud sound such depths or scale such heights before. Never did he intimate a potential capacity for sentiment so rich, so sympathetic, so penetrating. His admired distinction, his elegance remain. But his new style has transfigured them.

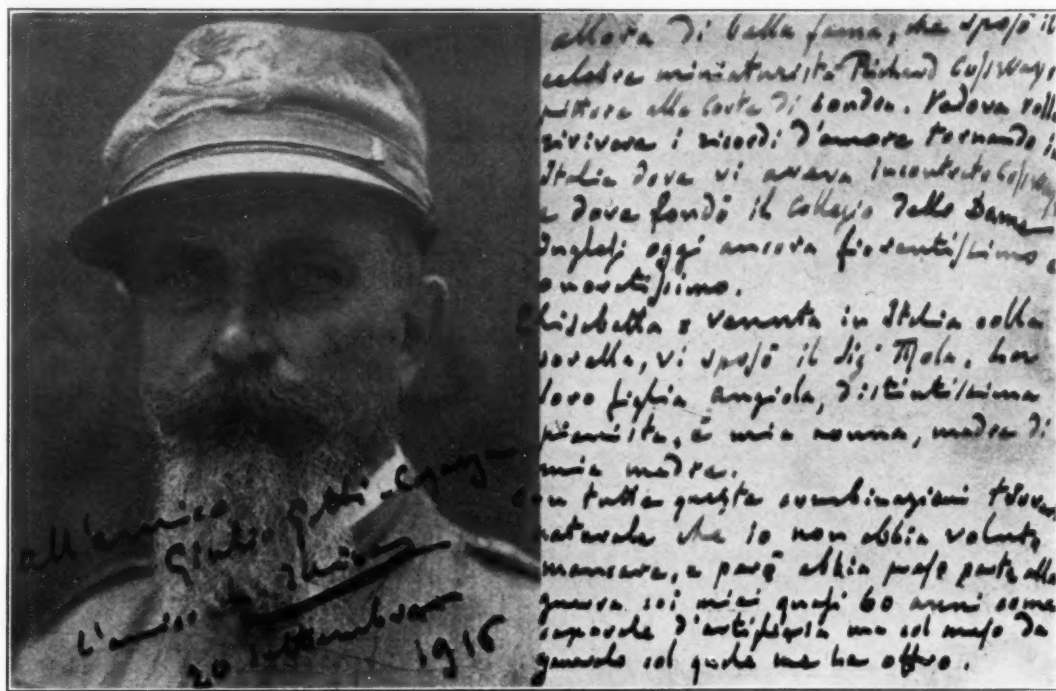
Mr. Thibaud plays with an ampler, lovelier and far warmer tone than in the past and has had time to work himself back into his old-time technical form. The capacious might point to an occasional over-indulgence in *vibrato*, but others need not trouble themselves over a trifle. He rose to his loftiest stature last week in the Bach Prelude and Chausson's superb "Poème." Of the first he found the broadest and most compelling expression, and there were unutterable moments in the second. His Beethoven "Romance" bore a deeply emotional imprint and he brought more to the hackneyed "Introduction and Rondo Capriccioso" of Saint-Saëns—in reality the second movement of his A Major Concerto, a fact not generally known—than is usually the case. The first movement, which Mr. Thibaud plays by Saint-Saëns's special request, is in itself not very interesting. But the violinist has always had the happy faculty of making much of Saint-Saëns's music sound better than it is.

Mr. Thibaud's large audience applauded him with greatest vigor last week. Instead of a group of short pieces originally planned for the last group, the violinist, who had been laboring under a severe indisposition, substituted Saint-Saëns's "Havanaise," with which he has always been particularly identified.

Much credit is due Walter Golde, who accompanied.

H. F. P.

Illica, The Librettist of "Madama Butterfly," Partly American in Lineage



Reproduction of Postcard Sent to Giulio Gatti-Casazza by Luigi Illica, Noted Italian Librettist, Now a Corporal of Artillery in Italy's Army

WE have been accustomed to think of "Madama Butterfly" as partly an American opera, despite the fact that its librettists and composers are Italians. Not only does the story concern American characters, but the original play upon which the opera is based was written by Americans, John Luther Long and David Belasco. Now a message from Europe informs us that the authorship of the opera is even more American than we had supposed. The message is to Giulio Gatti-Casazza from Luigi Illica, who is not only the librettist of "Madama Butterfly" (along with Giuseppe Giocosa), but of "Bohème," "Tosca," "Manon Lescaut," "Iris," "Andrea Chenier," "Germania," "Isabeau," "Cristoforo Colombo," "Le Villi" and other operas.

Signor Illica, although he is now sixty years old, is serving in the Italian army as a corporal of artillery. He recently wrote a postcard to Mr. Gatti, in which he explained that one of his ancestors was George Hadfield of the General Staff of George Washington. The reverse side of the postcard, containing the last part of Signor Illica's message, is reproduced above. The message, as translated, reads as follows:

"My Dear Gatti-Casazza: Here is how and why I became an Anglo-American: The architect, George Hadfield, of the General Staff of Washington, prepared the first plans of the city of Washington, and he also designed and constructed the Capitol. (I find this in the records of my family.) George Hadfield left three daughters.

"Carlotta married a Mr. Combes. Maria, painter and lyric artist, then of great fame, married the celebrated miniaturist, Richard Cosway, painter at the court of London. When she was a widow, wishing to revive her happiest

days, she returned to Italy, where she had met Cosway, and there she founded a college for young English ladies, which to-day is still flourishing and honored.

"Elisabeth came to Italy with her sister and married a Mr. Mola. Their daughter, Angiola, a distinguished pianist, was my grandmother, mother of my mother. With all this ancestral combination I found it quite natural not to fail to take part in the present war, in spite of my sixty years, as corporal of artillery, but with the face of a general, which I herewith present to you.

"LUIGI ILLICA."

CLARA CLEMENS BEGINS TOUR

New York Recital Well Attended, Despite Metropolitan Opening

CLARA CLEMENS, contralto, recital, Aeolian Hall, evening, Nov. 13. Accompanist, Ossip Gabrilowitsch. The program:

Brahms: "Vor dem Fenster," "Lied," "Mädchenlied," "Der Sandmann," "Zigeunerlied," "Wenn du nur zuweilen lächelst," "Des Liebsten Schwur," "Die Mainacht," "Immer leiser wird mein Schlummer," "Ständchen"; Schumann: "Waldesgespräch," "Marienwurmchen"; Schumann (Clara): "Was weinst du Blümlein"; Schumann: "Hochländerwittwe," "Ich grolle nicht," "Rosenlein," "Herzleid," "An den Sonnenschein."

In deference to the opening of the Metropolitan season, recitalists studiously avoid activities on that evening each year. Clara Clemens had no such misgivings, however, and as a consequence her recital hall was surprisingly well filled. The large audience applauded every number and demanded more, which speaks for itself of the esteem in which Mme. Clemens-Gabrilowitsch is held. She revealed the same familiar vocal qualities and disposed of a Brahms-Schumann program with the artistic assistance of her distinguished husband accompanist.

Mme. Clemens delineated the masters quite unconventionally and reached her height in "Ich Grolle Nicht," which she was persuaded to repeat. The Aeolian Hall recital marks the beginning of the touring season for the musical daughter of a revered father.

A. H.

Christine Miller Charms Newark Audience

NEWARK, N. J., Nov. 14.—Christine Miller, contralto, drew a large audience at her song recital last night in the First Presbyterian Church. Of particular charm to the audience was a group of old English songs, simply and expressively rendered and very clearly enunciated. Frank Bibb was the accompanist.

P. G.

Among the interesting concerts to be given before the Christmas holidays is the first New York recital of the Danish 'cellist-composer, Herman Sandby, at Aeolian Hall, on the evening of Dec. 11.

MACDOWELL FINELY PLAYED BY GANZ

Sonata "Eroica" on Pianist's Second Program of New York Season

RUDOLPH GANZ, pianist, recital, Aeolian Hall, afternoon, Nov. 14. The program:

Sonata, "Eroica," Op. 50, MacDowell. Symphonic Etudes, Op. 13, Schumann; Sonata in B Minor, Op. 58, Chopin; "Amour et de Pierrot" (inscribed to R. G.), Stojowski; "Kinderschmerz," Moussorgsky; "Abend am Land" and "Barentanz," Bartok; "Sonnetto del Petrarca," and "Rakoczy March," Liszt.

Mr. Ganz played even better than at his first recital a month ago and his program was vastly more engrossing. He displayed a finer element of restraint with consequent gains in the direction of poetic expression, though his work thereby lost nothing of that superb virility, that audacious sweep and vigorous accent that one so admires in him.

It was worthy of so pre-eminent an artist to place MacDowell's magnificent sonata on his program. There is reason to believe that pianists will presently awaken to the beauty of this one and the other three and that American concert-goers will at last come to know and love the greatest piano compositions produced by an American. The performance of the full four sonatas within the last few weeks must assuredly be accepted as a good omen to this effect.

Beyond question Mr. Ganz feels the greatness of the "Eroica" deeply and his presentation of it proved rich in the qualities of temperament and pianism which it demands. To the full disclosure of the composer's intention, he brought his best resources of dramatic proclamation, of moving poetry, of whimsical fancy. Nobody who has essayed the work here has ever played the first and last movements with a truer consciousness of their import or emphasized the significance of various phrases with a subtler regard for the rhetorical pause. More eloquent than the ensuing applause was the deep silence of the audience after Mr. Ganz had finished the third and fourth movements.

The pianist was no less happy in his broad and admirably varied playing of Schumann's "Symphonic Studies" or of the Chopin sonata. And no end of compliments could be expended on the charm or brilliancy of his performances of Stojowski, Bartok and Liszt.

H. F. P.

Debussy War Song Removed from Edvina Program in Chicago

CHICAGO, Nov. 13.—The refusal of Pierre Montoux to conduct "Till Eulenspiegel" in New York has its echo in the refusal to allow Debussy's "Christmas Carol for Homeless French Children" to be sung in Chicago. The refusal in the latter case, however, extends to war songs and partisan ballads of all the European belligerents, and is not aimed at any one country. Mme. Edvina was to sing the song at the opening of the Kin-solving Musical Mornings in the Blackstone Hotel. The song concludes with a prayer in the name of the children of France and her allies for vengeance against the country's enemies.

F. W.

Mme. Olive Fremstad has returned to New York after a summer spent at her home in Maine. Her season will open in Cleveland, Ohio, Dec. 6, in a joint recital with Fritz Kreisler.



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LOS ANGELES AGAIN APPLAUDS GODOWSKY

Pianist Gives Second Recital
There—Trinity Auditorium
in New Hands

LOS ANGELES, Nov. 14.—So interesting was the first recital of Leopold Godowsky that Manager Behymer brought him from San Francisco last Thursday night for a second recital. The Liszt B Minor Sonata was programmed at this time, but instead of it Mr. Godowsky played the whole of the Chopin preludes. This made a change welcome to the audience, which was composed of the best musical element of the city and which appreciated this Chopin group, which was played as a whole for the first time here. In all, there were thirty-three Chopin numbers on the program. The attendance was not what it should have been.

Opening the musical club concerts of the season, the Ellis Club had a counter attraction to the Wilson-Hughes duet, in which the song by Violinist Frankenstein of the Orpheum, "I Love You, California," was featured by both duettists. And California leaned first to one and then the other, but finally marched off with Wilson, while the Ellis Club, ostensibly cool and comfortable, was singing an excellent program, though inwardly fuming to hear the returns.

Leading numbers on the program were the March from "Rienzi," Liszt's arrangement of Schubert's "Omnipotence," Grieg's "Land Sighting" and Dudley Buck's "Nun of Nidaros." These were conducted by J. B. Poulin, with Mrs. Hennion Robinson playing the piano accompaniments from memory and with Morton F. Mason at the organ. The club was in excellent form for its first concert of the season and sang to the enjoyment of an audience somewhat depleted by the political contest.

John McCormack is so great an attraction to the general public of Los Angeles that Manager Behymer secured the largest house in the city for his recitals—the Shrine Auditorium, which

seats about 5000 persons. The other Behymer attractions are content with from 1500 to 2200 attendants at Trinity Auditorium.

And then McCormack "took an indisposition" at San Francisco and his first concert there and the first here were cancelled—which does not spell joy for Behymer. But it is possible that one or more McCormack recitals may be given later.

The Trinity Auditorium, in which the Behymer Philharmonic concerts, the Symphony Orchestra concerts and the various vocal club concerts are given, has passed out of the control of Trinity Church, of which building it is a part, into the hands of the Los Angeles Investment Company, which built and financed it. The Trinity people could not pay the construction bill when it became due, but gave a mortgage and, being unable to meet this, the beautiful building went back into the hands of the investment company.

Manager Behymer has his contract for concert dates secured and there will be no change in his plans this season. He controls the leasing for concerts and that makes it the musical center of Los Angeles. Its name should now be "Behymer Auditorium."

Margaret Goetz has closed a successful series of vocal repertoire recitals at Blanchard Hall, in which fifty or sixty composers have been presented through a number of the leading singers of Los Angeles. W. F. G.

Alma Gluck Opens Steinert Concert Series in New Haven

NEW HAVEN, CONN., Nov. 17.—The first concert of the Steinert Memorial Series was given in Woolsey Hall Monday evening before an audience that taxed the seating capacity of the Yale auditorium. Alma Gluck was the attraction. Her delightful singing brought forth much applause and encores were numerous. Anton Hoff was the accompanist. A. T.

For the second concert in the series given under the auspices of the Music Commission of the City of Portland, Me., the soloist on Thursday evening, Nov. 2, was John Barnes Wells, the popular tenor of New York. Will C. Macfarlane, the municipal organist, was Mr. Wells' accompanist.

ISOLDE MENGES IN DAZZLING DISPLAY

Violinist's Impetuous Temperament Again Disclosed in Her Initial Recital

ISOLDE MENGES, violinist, recital, Aeolian Hall, evening, Nov. 17. Accompanist, Richard Epstein. The program:

Sonata in D Minor, Brahms; Largo, Handel-Hubay; Rigaudon Hornpipe, Handel; Harty; Ballet, Gluck-Manen; Allegro, Fiocco; Chaconne, Bach; Havanaise, Saint-Saens; Two Hungarian Dances, B Minor, E Minor, Brahms-Joachim.

In her first full-fledged recital, Miss Menges displayed substantially the same traits which she showed at her recent début with an incompetent orchestra. One of the most interesting violinists the last five years have brought forward, she invites admiration and confidence at the same time, constantly reminding the listener of certain mannered effects and unique individual tendencies. These, it may be hoped and expected, will gradually soften and yield to the effect of a tranquilizing poise. It is fairly breathtaking, this impetuosity and emotionalism with which she is gifted. Such a possession is really priceless. But Miss Menges must learn to dominate it, lest it master her.

Once again Miss Menges attracted admiration for her usually beautiful tone, her firm technical mechanism, her enthusiasm which in certain numbers fairly carries her hearers away. It cannot be

denied that her performance of the Brahms sonata did not serve to illuminate all the deep, dark recesses of this composition; and Bach's "Chaconne" asks an Olympian dignity, a serenity which dwells above the zone of tempests.

On the other hand, Miss Menges played the shorter numbers of Handel, Gluck, Fiocco, Saint-Saens and Brahms inimitably. The "Allegro" of Fiocco, for one thing, was altogether stunning. The audience went into raptures over this and the delicate ballet air of Gluck. It demanded several extras.

Richard Epstein played the piano part of the Brahms sonata with honor to himself and in the other numbers accompanied with the usual fortunate results. H. F. P.

Philadelphia Orchestra Inaugurates Its Season in Washington

WASHINGTON, D. C., Nov. 15.—Under the management of T. Arthur Smith, the Philadelphia Orchestra inaugurated its concert series here yesterday afternoon. Leopold Stokowski was the same masterful conductor as ever, with his men under complete control, and this was especially observed in the Brahms Symphony, No. 3. The soloist was Efram Zimbalist, violinist, who gave an exquisite interpretation of the Paganini Concerto in D Major. W. H.

Lewis Campbell, tenor, and Susie Horner, soprano, two of Lynchburg's most talented singers, appeared in recital Nov. 10, and more firmly than ever established themselves in favor with their program for the benefit of the Young Women's Christian Association.

Critical Report of the First Boston Recital of

FRANCES NASH

BOSTON TRANSCRIPT, Nov. 15, 1916:

Miss Nash played yesterday at Steinert Hall in a way that proved her mettle for accomplishment and the love for her art. Indeed, from present indications the fame of Miss Nash is likely to increase, for she played an introductory recital with an eager warmth and a genuine enthusiastic instinct for music which kept her audience continually and musically alive to what she had to tell them. Miss Nash plays always in her own way of individuality, self-sufficiency, and good sense. Where others would resort to brilliant accomplishment, she reveals engaging lightness, taste, or sturdy volume. She has fine reserve force.

CHRISTIAN SCIENCE MONITOR, Nov. 15, 1916:

Miss Nash's hands are extraordinarily independent of each other. For this reason her interpretations of Chopin and Rachmaninoff, and in fact nearly all her composers, had fabric and structure. Her playing goes down to the foundation of music and searches out values.

Such an artist is safe from the criticism of those who dislike superficiality, for she will give the most serious all they want to think about. The pianist is a thorough expositor, knowing the logic of the compositions as well as the technique of the keyboard. She never misses an intellectual point, and she makes something of every sentimental one.

BOSTON GLOBE, Nov. 15, 1916:

Miss Nash's playing denotes a musical nature. There is spontaneity and freedom in expression. Elasticity in tempo is a gift to be grateful for. Miss Nash has an agreeable touch, varied and expressive. She was warmly applauded.

BOSTON DAILY ADVERTISER, Nov. 15, 1916:

Miss Nash left a favorable impression not alone as to present, but as to future development. Her technique is good, the tone well controlled, the different voices properly balanced. Poise and intelligence characterize her work. The audience exhibited enthusiasm and appreciation.

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Aeolian Hall, New York City

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What the Critics Say:—

F. L. W. in PUBLIC LEDGER—"He brought to the playing of the Brahms violin concerto the principles of the art Carl Flesch had communicated at Berlin. He also brought the authentic natural endowment without which teaching is nearly useless. Of Jacobino's distinction as a violinist there can scarcely be question. There were seven recalls."

RECORD—"Jacobino has developed extraordinary depth of tone upon his chosen instrument. He played with skill and assurance."

INQUIRER—"The soloist needed only a single movement of the Brahms Concerto in D to prove himself one of the great race of master violinists. The deep and powerful concerto was given in a rugged masculine style, but which, in the exquisite sostenuto passages breathed forth simply and nobly the finer spirit of the work."

PRESS—"Sascha Jacobino plays with a fire and fervency that is most praiseworthy. He is an admirable technician; but more than that, he has a fine sense of interpretation. His playing bespeaks a great future for him."

NORTH AMERICAN—"Seldom does an acclaimed master receive more of an ovation than was accorded Jacobino."

W. R. M. in EVENING LEDGER—"His tone is broad and full; he bows dexterously and he has a wonderful hand, coursing through the double stops at full pace and with full vigor. Decidedly his future has much in store."

EVENING TELEGRAPH—"He has a vibrant tone that is matched by few matured players, and the strength and clear-cut incisiveness of his fingers are remarkable. There seems no reason why he should not take his place in the first rank of violin masters."

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Spalding in Fine Form for His Evanston Recital

EVANSTON, ILL., Nov. 15.—Albert Spalding, violinist, played the second program of the Kinsolving Musical Evening series in this city last night. He was forced to give numerous encores, and had to repeat a lovely soft "Adagietto," by Bizet. Mr. Spalding's sweetness of tone never forsook him for an instant, even in the most difficult passages. A group of Swedish folk dances by Max Bruch, and Spalding's own Prelude in B Major drew a generous meed of applause. The final movement of César Franck's Sonata in A Major, for violin and piano, was one of the finest bits of violin playing it has been my fortune to hear, read with authority, breadth of understanding and musicianship, with absolute correlation between the violinist and his splendid accompanist, André Benoist.

F. W.

St. Joseph (Mo.) Concert Course Inaugurated by Farrar

ST. JOSEPH, MO., Nov. 15.—With the appearance in the Auditorium on Monday of last week of Geraldine Farrar and supporting artists, Mrs. Francis Henry Hill's concert course had a most auspicious inaugural. Arthur Hackett, the tenor, and Hans Hess, cellist, shared in the solo honors of the evening, and Richard Epstein was an admirable accompanist. There was an immense audience. Other artists announced for Mrs. Hill's course are Anna Case and Cecil Fanning (Dec. 11), Josef Hofmann (Feb. 13) and Emmy Destinn and Rudolph Ganz (April 12). John McCormack has been engaged as an extra attraction for a Thanksgiving Day concert.

Singer Accuses Husband of Bigamy and Causes His Arrest

Mme. Sophie Traubman, grand opera singer, formerly of the Metropolitan Opera Company forces, and known in the musical circles of Europe and America, appeared on Friday of last week as a witness against her husband, George A. Schroeder, whom she charges with bigamy in marrying her in September, 1914, when, it is alleged, he was already the husband of four other living and undivorced wives. Schroeder appeared before Magistrate Brough and asked for an adjournment until Wednesday of this week. He got it without disclosing his contemplated line of defense, and in default of \$5,000 bail demanded by Assistant District Attorney Baker, was remanded to the Tombs.

Arthur Middleton Returns from Successful Western Trip

Arthur Middleton, baritone of the Metropolitan Opera Company, returned last week from an exceptionally successful trip West, during which he filled four engagements. One was in Des Moines, Iowa, where he gave a joint recital with May Peterson. He sang with the Apollo Club in Chicago and followed with a recital in that city. On Nov. 10, he appeared in joint recital with Lucy Marsh in Reading, Pa. Mr. Middleton returned to New York the first of October from Musicolony, Westerly, R. I., where he spent the summer in an attractive bungalow which he erected there early in the season.

To Male Choruses:

Marshall Kernochan's

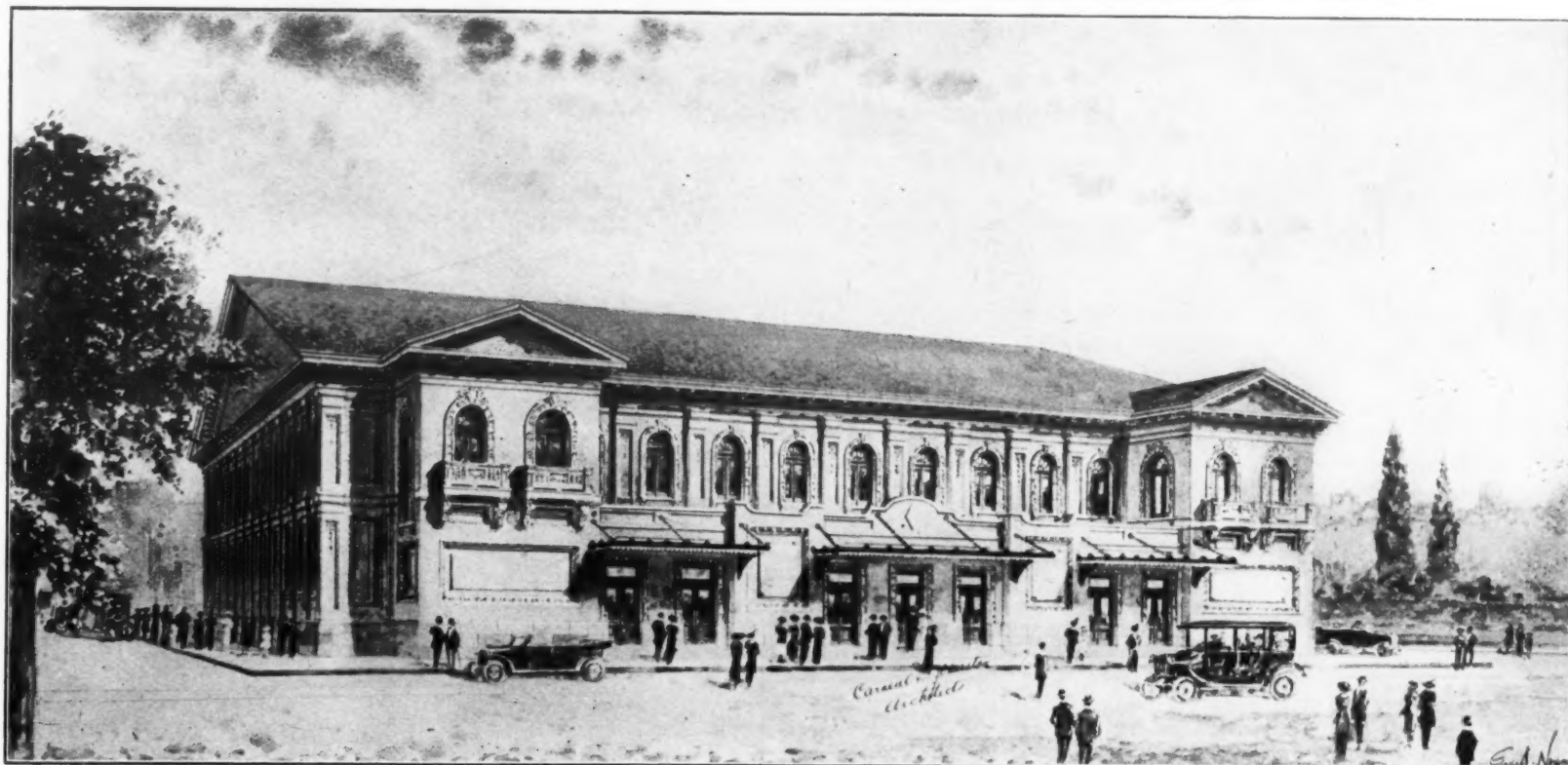
"Legend of the First Cam-u-el"

(Poem by Arthur Guiterman)

For Male Chorus with Piano Acc't.

Just published by G. Schirmer

RICHMOND AT LAST TO HAVE AUDITORIUM SUITABLE FOR GREAT MUSICAL EVENTS



Proposed Municipal Auditorium for Richmond, Va., Where Grand Opera May Be Given; Seating Capacity, 4000

RICHMOND, VA., Nov. 11.—According to every prospect, Richmond is to have a modern auditorium with a seating capacity of 4000 and stage room sufficient to produce grand opera such as is given by the Metropolitan Opera Company. The city ordinance providing for the reconstruction of the old City Auditorium has been introduced and there seems no doubt of its passage. The cost will be only \$50,000.

The present city auditorium, while a large and excellent building, is not suitably arranged, the stage being small and at the end of the building.

The rearrangement provides for an addition on one side to be used as the stage. The entrance will be changed so as to be on one of the present sides of the building. There will be an ornamental front, a gallery around the interior, ample dressing rooms and boxes on either side of the stage.

The musical organizations of Richmond have made a concerted fight for the auditorium, which it is thought will be completed in time for the next May Festival. The reconstructed building will be owned and controlled by the city and will be used for public meetings and concerts. It is almost certain that grand opera on a magnificent scale will now be brought to Richmond. Heretofore, this

could not be done because there were no stage accommodations for such an entertainment.

Interest in musical matters has grown wonderfully in recent years and this year in particular there have been a greater number of distinguished artists heard here than ever before in a single year. One of the serious drawbacks has always been the lack of a suitable place in which to give the concerts. The City Auditorium had to be used and was fairly good for purely concert performances. But the seating arrangement of the hall was not good and this will be remedied in the reconstruction, while abundant stage room will also be provided.

W. G. O.

DÉBUT OF BOGUSLAWSKI

Russian Pianist of Kansas City Plays to New York Audience

Moses Boguslawski, a Russian pianist, who has studied in Germany and Austria and lived in Kansas City, made a New York début at Aeolian Hall on Wednesday afternoon of last week and was greeted by a friendly audience. He set himself the task of playing a program that contained the Busoni arrangement of Bach's Organ Prelude and Fugue in D, Brahms's Paganini Variations (which seem to be chronic this year), all of Liszt's "Années de Pèlerinage" and a Chopin group—an enterprise not exactly light.

Mr. Boguslawski enlists such respect as must fall to any player of serious proclivities, whose goal is never that of self-exploitation or trivial virtuosity. He is a young man and his earnestness becomes him. Nevertheless, one cannot help wishing him a more interesting pianist. His technical attainments, his dexterity and power, in themselves commendable enough, do not suffice in themselves to counteract a lack of essentially musical susceptibility. The want of contrast and color that characterizes his performances, the inability to create perspectives and establish moods constantly hinder him in the achievement of

large individual or communicative results.

Mr. Boguslawski's playing of Bach was not without a certain felicity of dynamic effect and reasonably clear articulation. But the Brahms variations were wearisome in the dead level sameness of their delivery and were remarkable neither for brilliancy nor grasp. The Liszt pieces, on their part, grew tiresome for want of atmosphere and poetic sympathy. With greater variety and warmer sensibilities, the pianist should make a worthy artist.

H. F. P.

David Bispham Guest of Honor at New Assembly Concert

David Bispham was the guest of honor at the reception following the opening New Assembly concert the afternoon of Nov. 16 in the ballroom of the Plaza Hotel. Mr. Bispham is honorary president of the New Assembly. A large audience heard the soloists, Bertha Farner, lyric soprano; Jane Savage, mezzo-soprano, and little Bianca Del Vecchio, pianist. All of the soloists were well received. The accompanists were Francis Moore and Blair Neale.

Camille Erlanger, the French composer, has bought the rights to Hector Turnbull's photoplay, "The Cheat," which he intends to use as the plot for an opera.

MILWAUKEE PIANIST HEARD

Mona Redman Makes Professional Début with Good Results

MILWAUKEE, Nov. 16.—Mona Redman, a young local pianist, who has returned after study with prominent teachers, made her professional début in a recital at Conservatory Hall Thursday evening. The recital was the first in a tour arranged.

Miss Redman's first "tour" was made at the age of five with a toy piano on porches of the neighborhood and netted her seven dollars. Among her teachers was Charles W. Dodge of this city, whose faith in her rare talent seems justified by development of real musicianship.

Miss Redman revealed extraordinary interpretative power, deep artistic sense and a solid technical equipment. Among the numbers she played were Beethoven's B Flat Major Sonata and Liszt's B Minor Rhapsody, the interpretations of which roused the audience to a high pitch of enthusiasm.

J. E. McC.

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Photo by Matsene

Charles Dalmores

CELEBRATED TENOR

CHICAGO GRAND OPERA ASSOCIATION

BOOKING FOR 1916-1917—ALBERT D. GOULD, KIMBALL HALL, CHICAGO

Making her first appearance in New York as "Mimi" in "La Bohème" at the Lexington Opera House with the Boston-National Opera Company

Maggie Teyte

Scores another emphatic success, adding to her long list of musical triumphs in America

VERDICT OF THE PRESS:

THE HERALD

Miss Maggie Teyte made her first appearance here this season and sang the role of *Mimi* for the first time in New York. In appearance she is an ideal *Mimi*, and there was charm in the way she sang the music. She not only looked the role, but in her acting she carried out the illusion of the unfortunate little denizen of the Paris Latin Quarter.

THE TIMES

Miss Teyte gave a very satisfactory account of herself. Her *Mimi* was an appealing figure, the result of good touches of acting quietly and consistently done. Her voice was in fine condition. At its best it is of a crystalline purity, and last night it often had this quality, joined to warmth and fullness. Her sure attack and full phrasing were other elements that added to the worth of her work.

THE MORNING TELEGRAPH

Maggie Teyte, as *Mimi*, was in capital voice and spirits and added a palpable impetus to every scene in which she participated.

EVENING WORLD

Maggie Teyte's turn it was to shine for the Boston National Opera Company at the Lexington Theatre last night. In a rattling good all-round performance of Puccini's "La Bohème," her impersonation of *Mimi* stood out. The little Englishwoman sang with lovely voice and fine art, and she made of the seamstress-cocotte, who died of consumption, a pathetic and appealing figure. It was good to see the dying girl brought into Rodolfo's bare room, poorly clad and without jewels—an object lesson in the verities which *Mimis* who have arrived, and *Mimis* who are yet to come, might take to heart and copy.

THE AMERICAN

To judge from her impersonation of *Mimi*, the little English prima donna has regained the grip on her art which, much to the regret of her admirers, she seemed to be relaxing. Her portrayal of the pathetic heroine—so pathetically appealing to the eye—had more than a few subtle histrionic touches; her costumes were becoming to one of *Mimi's* station in life, and her singing, wholly admirable from a purely vocal point of view, surpassed anything she has put to her credit in recent years.

THE STAATS-ZEITUNG

Miss Maggie Teyte sang *Mimi* with silver-clear and well-produced voice and acted with poetry and pathos.



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"GRAND OLD MAN" OF IOWA MUSIC HONORED

Splendid Concert as Testimonial to Dr. Bartlett—Des Moines Recital for Teachers

DES MOINES, IOWA, Nov. 15.—The local season of musical attractions was formally opened in late October at the University Christian Church by May Peterson, Arthur Middleton and George W. Andrews, who united in a splendid concert, which has come to be known as the annual testimonial concert to Dr. M. L. Bartlett. During recent years this "grand old man of music in Iowa" has been recognized in this manner by the citizens of Des Moines, since for thirty years he has been the prime mover in the city's musical life.

The program on this occasion included songs for soprano, baritone, organ and piano numbers. Miss Peterson won a large measure of success with her beautiful voice and convincing art. Mr. Middleton, an Iowa singer, did quite the best work ever heard from him here. The large organ of the church was played in a scholarly manner by Dr. Andrews of Oberlin College, while Paul van Katwijk of the Drake University Conservatory of Music played brilliantly in the Saint-Saëns C Minor Concerto for piano. In this number he was supported by Dr. Andrews, who played the orchestral parts on the organ. Mr. van Katwijk also provided excellent piano accompaniments for the singers. The audience was large and gave hearty approval.

On Nov. 3 Mme. Schumann-Heink and Evan Williams appeared at the Coliseum in recital before the Iowa State Teachers' Association. The attendance at this concert was close to 7000, owing to the very large enrollment of Iowa teachers. Mme. Schumann-Heink has sung here many times, but never in more splendid form. Hers is still an art without alloy. Evan Williams likewise gave of his best and received great applause from the thousands who heard him. The accompaniments were in the capable hands of Edith Evans, on tour with Schumann-Heink this season.

Geraldine Farrar made her initial bow to a local audience at the Coliseum last Wednesday night as the opening number of George Frederick Ogden's series of "Concerts de Luxe." A crowded hall greeted her—in fact, extra chairs were placed to accommodate the audience, which came from many Iowa cities and towns and even so far as Moberly, Mo. This was one of Miss Farrar's three concert appearances this season—St. Joseph and Duluth being the other fortunate cities. From her first entrance upon the stage until her final bow she reigned not only as queen of song, but as absolute mistress over the affections of her audience.

Arthur Hackett, tenor, was loudly acclaimed for his beautiful voice and his polished style of singing. Hans Hess played some cello numbers admirably and for all the solo artists Richard Epstein played wonderful piano accompaniments. G. F. O.

Lost But One Measure When String of His Violin Broke



A New Portrait of Eddy Brown, the American Violinist

CHICAGO, Nov. 9.—Eddy Brown finds that the violin, the instrument itself, is of far less importance than the violinist. Saturday night, when he was soloist for the Chicago Symphony Orchestra, a string snapped on the Spanish violin he was using in place of the Guarnerius, on which he usually plays. He had just begun the concerto. He at once handed his instrument to Harry Weisbach, concertmaster of the orchestra, and played the rest of the concerto on Weisbach's violin. The change was made so quickly that not more than a measure was lost.

"It makes little difference what make of violin the artist chooses, for his individuality is bound to show through his playing," Mr. Brown declares. "Of course, there are differences in tone between a Guarnerius and a Stradivarius, but the peculiarities of touch and tone which distinguish one virtuoso from another rise superior to the mechanical limitations of the instrument. The individuality of the instrument-maker is always dominated by the personality of the player."

I asked Eddy Brown whether he found that the audiences in Europe and America were as different as some singers have claimed. He thought this difference largely a myth.

"People sometimes ask me whether European audiences are not more intelligent, more musically appreciative than

those in this country," said the young wizard of the bow. "I deny it. I made a success before German audiences, but I find that my audiences here treat me every bit as well. Chicago people told me, when I came here two days ago, that the Friday afternoon audiences at the Symphony concerts are always cold. But I found a warm reception, and I cannot see where the audience was different from audiences elsewhere."

The applause at the afternoon concert lasted ten minutes, the audience calling Brown to the front again and again, trying to get an encore, which the rules of the Symphony Orchestra do not permit. It was Eddy Brown's first appearance in the town of his childhood since his return from Europe nearly two years ago. F. W.

Florence Macbeth Captivates Her Audience in San José

SAN JOSÉ, CAL., Nov. 11.—Florence Macbeth appeared in recital at the Pacific Conservatory of Music last evening and completely captivated one of the largest audiences that has ever assembled in that auditorium. Miss Macbeth's program contained nineteen songs, but before the evening was over twenty-six numbers had been given in a manner which left nothing to be desired except a return engagement. Aside from the "Caro Nome" and the Polonaise from "Mignon," the numbers were quite unfamiliar to local audiences, the program being very different from those usually presented by coloratura sopranos. "My Lover He Comes on the Skee," by Clough-Leigher, received such an ovation that the artist graciously repeated it; Caroline Zumbach Bliss provided satisfactory accompaniments. M. M. F.

STRING QUARTET OF WOMEN WINS PRAISE

Boston Players Demonstrate The Sincerity and Enthusiasm of Their Purpose

Four young women, comprising the American String Quartet, came from Boston to give a recital at the Comedy Theater, New York, on Tuesday afternoon of last week.

The personnel of the organization, which was founded by Charles Martin Loeffler, is Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africain, cello. They played quartets by Mozart and César Franck, two numbers sufficiently contrasted in style to give them ample opportunity of showing the range of their musical capabilities.

The points that strike you forcibly in the playing of the young women is their absolute sincerity and the enthusiasm with which they approach their task. The results that this devotion brings are most satisfying and enable the quartet to compare favorably with the leading organizations of this type before the public to-day.

The Mozart Quartet received a finished, refined performance, admirable for its splendid balance and buoyancy, while the César Franck work, a great deal more intricate, was played in musicianly fashion, with precision and authority.

The American String Quartet deserves a larger audience than graced its concert on this occasion. H. B.

Music School Settlement Orchestra Seeks Recruits

The Symphony Orchestra of the Music School Settlement of New York now numbers more than fifty players. All amateur performers of orchestral instruments have been invited to join and need only to present themselves at the Music School, 55 East Third Street, on Tuesday evenings before the rehearsal at 8.30. The instruments particularly desired are cellos, violas, oboes, bassoons, horns, clarinets and trombones. The orchestra is conducted by Arthur Farwell, director of the Music School, and he is planning for public performances during the winter.

A musicale was given Nov. 15 in the Grand Lodge Room of the Scottish Rite Masonic Temple, West Twenty-fourth Street, New York, for the benefit of the Musicians' Club. Among the artists were Elizabeth Tudor, soprano; Florence Hardeman, violinist, and David Bispham, baritone. Harry M. Gilbert was the accompanist.

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"FRIENDS OF MUSIC" AS TRUE BRAHMSITES

New York Society Hears Recital
of Master's Works Given
at Ritz-Carlton

Lovers of the music of Johannes Brahms must thank Carl Friedberg, the distinguished pianist, for the remarkably illuminating afternoon given last Sunday at the Hotel Ritz-Carlton, New York, at the first concert of the Society of the Friends of Music. We are told that Mr. Friedberg arranged the program and, together with Artur Bodanzky, rehearsed the quartet of singers who performed the six unfamiliar quartets and the "Zigeunerlieder," in quartet form.

New York is in no position to complain of a dearth of music during the winter season, but we are still delightfully innocent of several important works by famous composers, among them Beethoven, Schumann, Brahms and Franck

that we yearn to hear. Of the quartets performed, "Der Abend," "An die Heimat," "O Schöne Nacht," "Spätherbst," "Abendlied" and "Warum?" an authority whom we encountered at the concert informed us that a number of them had been performed at a Brahms evening at the MacDowell Club in New York, despite the fact that the Friends of Music program bore the inscription, "first time." One can scarcely believe that such treasures have been neglected. In many ways these comparatively brief compositions are as important musically as the more familiar Brahms works in the extended forms.

The singers, Elsa Alves, soprano; Gerda Von Waetjien-Friedberg, contralto; Paul Draper, tenor, and Reinhold de Warlich, bass, sang them excellently, with a deep appreciation of their content. At times vocal fluency was sacrificed, yet, on the whole, the performance was praiseworthy. They also sang the lovely Gypsy Songs, which we prefer, however, in the composer's setting for solo voice, as regularly sung.

A rare treat was Mr. Friedberg's performance of a Brahms group, the G Minor Ballade, Op. 118, and the E Flat Minor Intermezzo from the same opus; the Third Ballade from Op. 10, the B Flat Major Capriccio, Op. 76, and the E Flat Major Rhapsody, Op. 119. Mr. Friedberg has done nothing more worthy of the profound admiration of discriminating music-lovers than his playing of this glorious music. He made them truly electrifying, the ballad rugged in force and fire, the rhapsody tremendously vital. The trio of the Ballade—one that few artists play—was properly eerie in quality, the Intermezzo, a piece of pure impressionism, even though it pre-dates our modernists—played with tender veiled color. A fine artist, a superb pianist, Mr. Friedberg was applauded vociferously. He also showed himself a great artist in his playing of the piano parts in the vocal quartets.

A. W. K.

LOUIS CORNELL PLAYS WITH POETRY AND POWER

Pianist's New York Recital Given This
Year with Even More Distinction
and Authority Than Last

LOUIS CORNELL, pianist. Recital, Aeolian Hall, afternoon, Nov. 20. The program:

Sonata, Op. 90, Beethoven; "Winterreise," Dohnanyi; Sarabande, Op. 24, No. 1, Ganz; Fileuse pensive, Op. 10, No. 3, Ganz; "L'Alouette," Glinka-Balakireff; Scherzo, Op. 16, No. 2, d'Albert; Sonata in B Minor, Liszt.

Mr. Cornell played better last Monday than last year, it seemed, with rather more distinction and authority as well as with a somewhat firmer control of himself. His program was taxing and he responded to its demands for the most part extremely well. He has a good tone and has grasped the secrets of variously coloring it. He is intelligent and the gods made him poetical. And if his positive accomplishments amounted to far less he would still deserve well for his serious inclinations and indisputably sincere and artistic intent.

Of the Beethoven and Dohnanyi works he furnished meritorious interpretations and there was plenty to admire in the two absorbing pieces of Mr. Ganz, in the Glinka-Balakireff "Alouette" and the brilliant, though trivial, d'Albert "Scherzo." Liszt's Sonata is one of those titanic things which cannot be circumvented in a month, a year, or ten years. A decade hence Mr. Cornell will probably play it with considerably more assurance and ready command than he does now, though there is not a little in his present reading that is to the point in power and emotional scope.

H. F. P.

HOCHSTEIN AGAIN WINS HIGH PRAISE

Young Violinist Gives Program
Rich in Merit and Worthily
Performed

DAVID HOCHSTEIN, violinist, Comedy Theater, Sunday afternoon, Nov. 19. Accompanist, Walter Golde. The program:

Bach, Suite in E Minor; Bach, Andante and Allegro from Third Sonata; Mendelssohn, Concerto in E Minor; Tchaikowsky, "Meditation"; Sgambati, "Gondoliera"; Elgar, "La Capricieuse"; Zsolt, "Berceuse"; Fernandez-Arbo, "Tango."

It was indeed gratifying to see the name of David Hochstein on a recital program again this season. The young violinist has already established himself as an artist of the first rank, and strengthens his hold at each successive appearance.

Mr. Hochstein commands respect chiefly because of his sincerity and his superb musicianship, substantiated by ample technical equipment, poise, and a feeling for style.

His Bach numbers were models of classic serenity, while the Mendelssohn Concerto was replete with fire and brilliance, enhanced by splendid intonation and a warm, mellow tonal quality.

In the group of smaller numbers, the "Berceuse" by Zsolt, a tranquil, lovely bit, and the fiery "Tango" by Fernandez-Arbo, were particularly striking.

A large audience welcomed Mr. Hochstein most cordially and deservedly, and he played several encores. Mr. Golde assisted him capably at the piano. H. B.

To Give "Flora Bella" Matinée in Aid
of Music School

A special performance of Lina Abarbanell in "Flora Bella" will be given at the 44th St. Theater, New York, Monday evening, Nov. 27, for the benefit of the American National School of Music, or proposed American National University of Music, Inc. A preliminary school has been opened at 36 East Thirty-fifth Street, New York, under the personal direction of Signor F. Corradetti. The

performance will be given under the auspices of the following patrons:

Mrs. William Randolph Hearst, Victor Herbert, Augustus Thomas, Pasquale Amato, Augustus Heaton, Senator and Mrs. Robert L. Owen, Senator and Mrs. Jones, Mrs. Champ Clark, Mrs. A. S. Burleson, Agnes Wilson, Mrs. Samuel Untermyer, Mr. and Mrs. Christian Hemmick, Hon. Albert Johnson and Mrs. Johnson, Clara Clemens Gabriell, Mrs. Martin J. Littleton, Mrs. May T. Keon, Mrs. John A. Logan, Dr. and Mrs. Frank C. Yeomans, John Philip Sousa.

VARIED PROGRAM GIVEN IN SANDERS MUSICALS

Tollefsen Trio, Mary Ball, Mr. de Bruyn
and Merced de Piña Unite in Fine
Concert at Harris Theater

For the fourth of the Elite Musicales presented by Max Sanders at the Harris Theater last Sunday evening, an interesting program was given.

The Tollefsen Trio, comprising Carl H. Tollefsen, Mme. Schnabel-Tollefsen and Willem Dureux, played in finished style and in musicianly fashion Mozart's E Major Trio, short numbers by Fernandez-Arbo, Arensky and Godard and Tchaikowsky's A Minor Trio, proving an artistic ensemble.

Mary Ball, the young soprano, a comparative newcomer in the recital field, made an excellent impression in songs by Massenet, Hahn, Vidal, Palmer, Hechsel and Bibb. She has a light soprano voice of flexibility and considerable sweetness that she uses with splendid judgment. Her head tones, of bell-like quality, call for more praise than those of the middle register, which need more color and variety. Miss Ball was enthusiastically greeted by a large, friendly audience and received many flowers. One of her encores was "The Star," by J. H. Rogers. Maurice La Farge was a sympathetic accompanist.

Roger de Bruyn and Merced de Piña sang duets by Novak, Dvorak and Schmitt-Csanyi. Umberto Martucci was at the piano for them and was credited with some of the arrangements of the duets. H. B.

Camillo d'Alessio, violinist, principal of the d'Alessio Conservatory, in Tacoma, Wash., has been appointed conductor of the Auburn (Wash.) Choral Society.

BECHTEL ALCOCK —Tenor—



TRIUMPHS IN SIXTEEN RECITALS

"Bechtel Alcock is a tenor of unusual gifts. Almost holding the breath so as to preserve absolute silence, the audience hung upon his marvelous tone-painting of 'A Spirit Flower,' by Campbell-Tipton, which with rare delicacy shaded the exquisite silvery picture. Then, as a climax, came the dramatic and trying 'Celeste Aida' of Verdi, in which the seemingly impossible high tone was taken with an ease and clarity which proved a revelation to the hearer."—Wichita, Kansas, Oct. 24, 1916.

"'Celeste Aida' brought out the lyric sweetness of Bechtel Alcock's voice and his deep appreciation of sentiment. That he is capable of much fine expression was again shown in the Campbell-Tipton mystery song, 'The Crying of Water'."—Kansas City Star, Oct. 18, 1916.

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Chicago Tribune.

Mr. Muratore accomplished labors of captivating charm. Not often has Don Jose been sung with the BEAUTY of VOICE and STYLE and with the passionate enthusiasm that he set forth in his interpretation of the part.—Chicago Herald, Nov. 18.

Mr. Muratore was again a credible person, pouring forth the passionate paeon of the second act with an art which, despite its self-consciousness, HAS NO MATCH IN ALL THE WORLD TODAY.—Chicago Daily Tribune, Nov. 18.

Muratore is the same TENOR DIVINITY of last year. The signs point to a recapitulation of last year's triumphs.—Chicago Examiner, Nov. 18.

His singing of the "Flower Song" was a work of art, which, of course, he had to repeat.—Chicago Evening Post, Nov. 18.

Muratore's voice has never been so glorious, so full of virility, passion, golden warmth and inexhaustible nuance and tenderness.

His Jose is a superb piece of histrionism, as well as an undying record of purest vocalism. Muratore's Flower Song had to be repeated.—Chicago Eve. American, Nov. 18.

His wonderful tone would make him a great vocalist, if not so great an artist. Of course, the Flower Song won a repetition, after modest hesitancy on the tenor's part.—Chicago Daily News, Nov. 18.

Don Jose is not the star part of the opera ordinarily. It only becomes so when Muratore sings it. Whenever he was on the stage he was as a muscalonge in a school of perch, and this in spite of the fact that the rest of the cast was more than usually good. Artistically Muratore is the most gigantic person that the Chicago company ever claimed in its membership.—Chicago Daily Journal, Nov. 18.

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INDIANAPOLIS ORCHESTRA HEARD IN TWO CONCERTS

Pasquale Tallarico and Yvonne de Tréville Soloists—Karl Jörn Appears—
A Schumann Program

INDIANAPOLIS, IND., Nov. 15.—The opening concert of the Indianapolis Orchestra took place Oct. 29, having been postponed from Oct. 8, owing to Centennial festivities. On this occasion the orchestra, under the direction of Alexander Ernestinoff, presented a pleasing popular program. The soloist, Pasquale Tallarico, pianist, heard in the Tschai-kowsky Concerto, performed his grateful task brilliantly and received his due meed of applause.

On Nov. 12, at the second concert, the Murat Theater was well filled. Yvonne de Tréville was enthusiastically received. As a coloratura singer Miss de Tréville is distinctive and she discloses the true artist in all she essays. The "Lakmé" Bell Song was her big number and songs by Gertrude Ross and Gena Branscombe, dedicated to her, were so beautifully sung that she was obliged to add a number of extras, one being the aria, "Depuis le jour" from "Louise" (Charpentier). She was well accompanied by Mrs. Kenneth Rose in her song groups.

The Musikverein opened its concert season on Nov. 13, presenting the tenor, Karl Jörn. It was an entire evening of song, mixed chorus, male chorus and tenor solos. Besides his German songs, excelling in the "Prize Song" and the "Narrative" from "Tannhäuser," Mr. Jörn presented a group of English songs by Campbell-Tipton, Hathaway Stenson and Foster. Sol Blom acted as Mr. Jörn's accompanist, while Mrs. S. L. Kiser had her post at the piano for the chorus.

At a recent meeting of the Study Class of the Matinée Musicale Mrs. Hugo Pantzer afforded a genuine treat in her lecture-recital on Schumann, playing a short program of the composer's piano compositions and acting as *raconteur* with regard to her personal experiences when a pupil of Clara Schumann Wieck in Frankfurt, Germany. The program at the following meeting on Nov. 8 was devoted to works of Schumann and Schubert, the participants being Meses. Hugo Pantzer, Albert Cole, Glenn Frierwood, Frank Gregor, Carl Wert, E. C.

Johnson, L. Hunt, Frank Henry and Misses Ella Schroeder and Ruth Murphy. The program was in charge of Miss Cora Bohlen. P. S.

JEANNE FRANKO'S RETURN

Takes Up Her Studio Work After a Season Spent in the Adirondacks



Emily Gresser, the Violinist, with Sam Franko and Mme. Jeanne Franko (Reading from Left to Right)

Jeanne Franko, for many years a prominent factor in New York's musical life, has returned to the city to resume her teaching of violin and piano at No. 164 West Seventy-ninth Street. Mme. Franko spent the summer at Lake Placid. Mme. Franko is interested in the career of Emily Gresser, who is a pupil of her brother, Sam Franko, and who is the assisting artist at many of the concerts of Yvette Guilbert. The accompanying illustration shows Mme. Franko, Sam Franko, who has been conducting the Mozart operas given by Albert Reiss, and Miss Gresser.

OPERA ENSEMBLES GIVEN IN BRADY'S MUSICAL

Novel Feature for First Program of New York Teacher, Who Officiates as Accompanist

Giving variety to his program, also adding especial interest, William S. Brady at his first musicale of this season on Saturday evening, Nov. 18, presented several ensemble numbers, among them the quintet from Mozart's "Cosi fan tutte" and the buffo duet for two baritones from Nicolai's "Merry Wives." These were effectively sung, the former by Florence Seligman and Hortense Glick, sopranos; Chauncey R. Parsons, tenor; Maurice Cowan and Bernard Freeman, baritones; the Nicolai duet by the two baritones just mentioned.

Miss Glick displayed a lovely coloratura voice and good musicianship in Bellini's "Qui la voce" aria; Harriet Van Emden, soprano, much charm and style in songs by Bungert and Stange; Lawrence Wolff, tenor, sang songs by Massenet and Kramer, winning favor; Mr. Freeman an aria from Bemberg's "Elaine"; Mr. Cowan an aria from "Lakmé" and Hilda Goodwin "Mimi's Narrative" from "Bohème" and the "Ah fors è lui" aria from "Traviata." Miss Goodwin sang in her usual delightful manner, delivering both arias inspiringly. Miss Seligman sang successfully "Abend" and "Morgen" by Mana Zucca, two excellent songs, accompanied by the composer, with whom she shared the applause.

Josef Adler, pianist, and Mischa Violin, violinist, performed the first movement of Beethoven's F Major Sonata admirably; later in the program Mr. Violin played the first movement of Lalo's Spanish Symphony brilliantly and with fine tone. Mr. Brady supplied excellent accompaniments for the singers.

A. W. K.

French Songs of Five Centuries on Mme Guilbert's Program

Again on Sunday evening, Yvette Guilbert, assisted by Emily Gresser, violinist, entertained an audience of good size at the Maxine Elliott Theater, New York, this time with French songs of five centuries, ending with the present. Practically all of them she has done here

before and they require no fresh comment. The "Farce Amoreuse" of the seventeenth century, the delightful "Compagnons de la Majorlaine" of the eighteenth and some delicious "Parisian Satires" of the Louis Quinze period were the most thoroughly relished. With every fresh hearing of Mme. Guilbert one marvels anew at the diversity, the resourcefulness and unexampled eloquence of French interpretative art as applied to the theater. Here, if anywhere, the French are supreme and unapproachable. Of course, the artist had to give encores. Miss Gresser played pieces by Leclair, Mozart, Beethoven, Schubert, Monsigny and others.

H. F. P.

CHICAGO CRITICS REPROVED

Authority on Piano Tone Thinks Their Comments Are Too Frivolous

CHICAGO, Nov. 15.—Resentment at the way in which critics of the daily newspapers report concerts by eminent soloists was expressed this week at a meeting of the Piano Club, composed of men in the piano trade. Frank E. Morton, acoustic engineer of the American Steel & Wire Company, whose life is devoted to improving piano tone, voiced the sentiment of the piano trade generally in an interview.

"It is a wonder to me why the men who write signed articles on music for the Chicago morning newspapers seem to feel themselves in a class with the column humorists," said Mr. Morton. "Their outpourings are such that one can only conclude that they believe their purpose in life is to make people smile. They appear to be willing to blast a reputation for the sake of turning an epigram, and, judging from their contributions, they regard music as slapstick comedy. The newspapers treat musical matters as of little consequence, for they expect one man to cover five or more simultaneous concerts."

"The only hope for the future of music is a respectful, serious treatment of the artists. To ridicule or treat lightly the work of performers is to discourage those who are pianists in the making. What incentive to work has an artist who spends years in mastering the piano if, when he is ready to get the public's verdict, he is left to the mercy of a number of third-rate comedians who reach the people through the medium of printer's ink?"

The occasion for Mr. Morton's remarks was the treatment accorded five piano concerts played in Chicago last Sunday.

F. W.

TEXAS BUREAU OPPOSED

Several Big Managers "Boycott" Club's Innovation, Says President

HOUSTON, TEX., Nov. 15.—Several musical managers intend a "boycott" of the three-months-old Artists' Bureau organized by the Texas Federation of Music Clubs, according to the official report of Mrs. Gentry Waldo, president of the clubs, just submitted to the MUSICAL AMERICA correspondent. Letters inviting co-operation were sent to some fifty musical managers, states the report in substance. To quote the official report:

"There were many immediate responses, all courteous, but not in every case co-operative. Later, however, upon having inquiries answered and a better understanding thus resulting, some of the dubious managers came in. Those managers who intended to boycott the bureau whether or no never showed the chairman the courtesy of a reply. Conspicuous among these are Loudon Charlton, Wolfsohn Bureau, Charles Wagner and R. E. Johnston. Up to the present time their objection is firm and uncontroverted by the bureau. * * * Nineteen clubs have answered the Bureau's circulars. Seven musical corporations, such as the Metropolitan Bureau, the Music League of America, John W. Frothingham, Inc.; Antonia Sawyer, Winton & Livingston, etc., have indorsed the bureau. Many managers individually have done the same."

Edith M. Aab, the popular Hartford contralto, gave a successful joint-recital of songs by American composers with Robert W. Jones, tenor, for the Ladies' Auxiliary of South Windsor, on Nov. 16. Miss Aab distinguished herself with some highly artistic singing and was well received by her audience, as was her colleague.

TWENTY FUNDAMENTAL EXERCISES

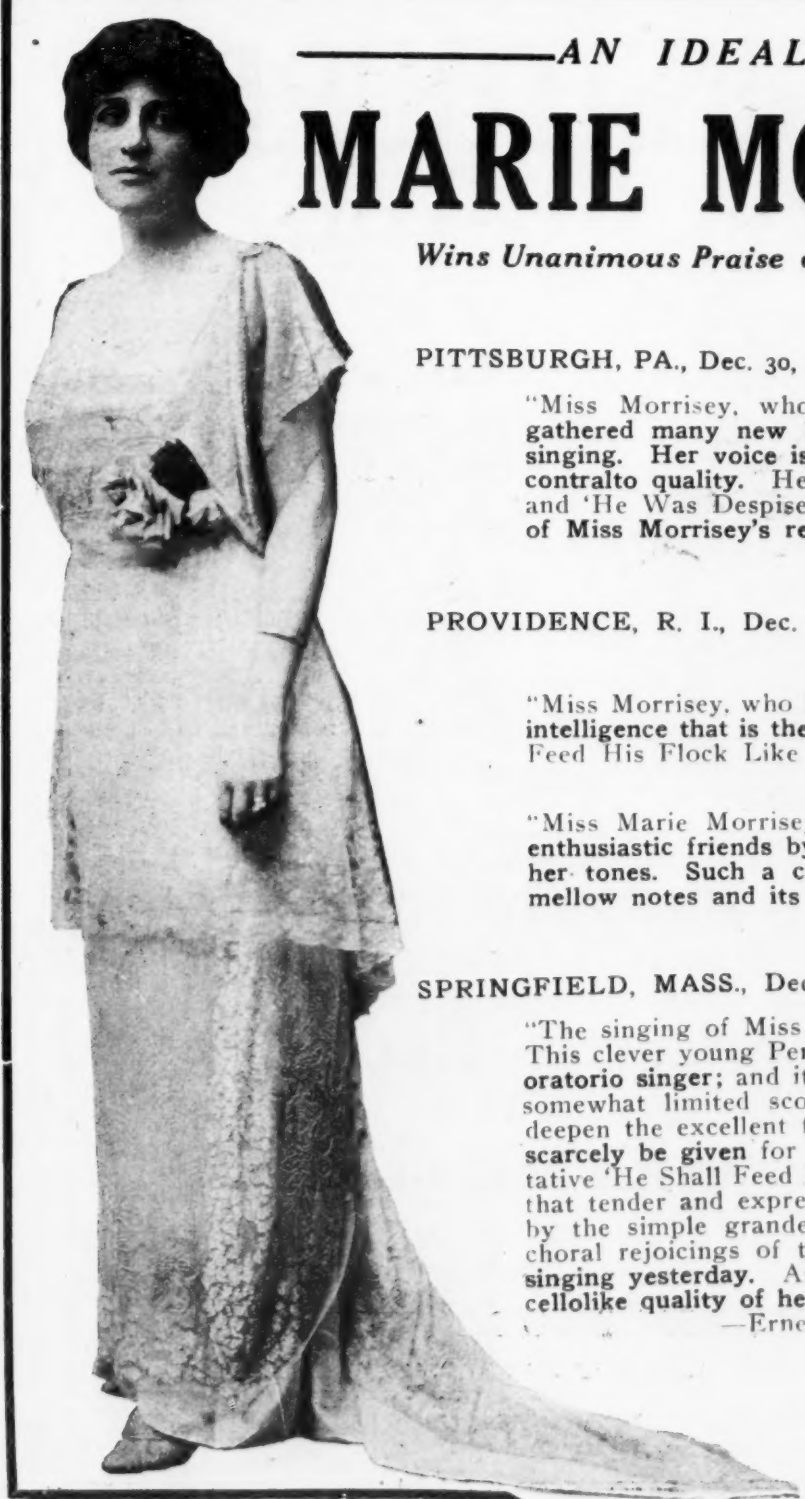
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PITTSBURGH, PA., Dec. 30, 1915—MOZART CLUB, J. P. McCollum, Conductor

"Miss Morrissey, who was heard here with the Russian Symphony Orchestra, gathered many new laurels. She is a charming artist, both in appearance and singing. Her voice is full-bodied, richly resonant, amply colored, and of the pure contralto quality. Her solos, 'He Shall Feed His Flock,' 'Oh, Thou That Telles' and 'He Was Despised,' were beautifully sung, and special mention must be made of Miss Morrissey's remarkable enunciation."

C. J. E. in Pittsburgh Dispatch, Dec. 31, 1915.

PROVIDENCE, R. I., Dec. 17, 1915—Dr. Jules Jordan, Conductor

CONTRALTO MAKES HIT

"Miss Morrissey, who has a rich contralto voice and clear enunciation, sang with the intelligence that is the gift of a singer of oratorio. Her recitative and air, 'He Shall Feed His Flock Like a Shepherd,' was exceptional."

—Providence Journal, Dec. 18, 1915.

"Miss Marie Morrissey, the contralto, was new to this city, but she made many enthusiastic friends by the manner of her singing and the purity and resonance of her tones. Such a contralto voice as she possesses is not often heard with its mellow notes and its rare quality."

—Evening Tribune, Providence, R. I., Dec. 18, 1915.

SPRINGFIELD, MASS., Dec. 5, 1915—Arthur H. Turner, Conductor

"The singing of Miss Marie Morrissey, the contralto, was a surprise and a delight. This clever young Pennsylvanian possesses all the characteristics of a letter-perfect oratorio singer; and it is likely that another hearing, let us say in the glorious but somewhat limited score for contralto in Mendelssohn's 'Elijah,' would serve to deepen the excellent first impression she made yesterday. Too much praise could scarcely be given for her interpretation of the sometimes too carelessly sung recitative 'He Shall Feed His Flock.' She had the quite too rare intelligence to consider that tender and expressive theme as a part of the pastoral picture first introduced by the simple grandeur of the 'Pastoral Symphony' and carried forward by the choral rejoicings of the 'heavenly hosts.' This was but one of the gems in her singing yesterday. And in the effective quartet measures of the closing third, the cello-like quality of her voice was a marked and memorable characteristic."

—Ernest Newton Bagg in Springfield Morning Union, Dec. 6, 1915.

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SERVICE TO THE COMMUNITY: SUPERVISOR'S BROADER VISION

His Aim Not Only to Give Children a Loving Mastery of Music,
But to Bring Musical Self-Expression into Homes of the
People—Suggestions for Cooperation with Local Conserva-
tories, Choruses and Orchestras

By INEZ FIELD DAMON

Supervisor of Music, Schenectady, N. Y.

AT this time, when public school music, through the inherent potentiality of its results is compelling attention as it never has before, it is a relevant thing to consider the person who is responsible for these results and what the broader vision of his function may be. The supervisor with the vision is finding himself a composite of a musical educator and an educational musician with the advantages and disadvantages of being a specialist in two things at once. There are elements of uncertainty in his business. He finds that in these latter days to be a student of pedagogics alone requires an agile mind. He discovers himself to be a pioneer, making precedent rather than following it. The entire interest of his own local taxpayers may yet be his to secure. The necessity for educating his local educators to the truth of his vision may confront him. Upon self-analysis he may make the trouble-

some discovery that his "artistic" views are not sufficiently supported by sound business principles to make them convincing.

All these conditions and other similar ones may constitute the supervisor's problem. It is peculiarly his own and he must solve it. But one thing, which we have always suspected true he has proved true, namely:—that a good way not to convince people is to talk to them; a very good way to convince people is to show them results. This the modern school musician is doing. Moreover, he has the full consciousness that "results" of the present are but so much building material for the future.

School music supervisorship interpreted in terms of to-day spells "service." Like vaudeville stars certain words dance across the stage in the spotlight, tarrying shortly in the center; such words as "efficiency" and "preparedness." At this moment the word occupying stage center front in the lime-light seems to be "community." "Service" and "community" are inseparable in thought. The time has passed when the supervisor's work consisted of twenty minutes or half an hour spent in one school-room after another for the length of the school day—and stopped there.

The modern supervisor is a *community person*. The school-room is the beginning, not the end, of his activities. From this point they widen in ever growing circles like a spiral. Where the spiral ends is as yet as problematical as where the rain-bow ends. And the supervisor who seeks the proverbial end-of-the-rain-bow-reward is doomed to the disappointment that always accompanies that search. What then is the supervisor's function? This: to give children a knowledge of music and a loving mastery of it that shall be theirs always and to bring music and the joy of self-expression through music into the homes of the people—this is the broader vision of supervisorship.

Since, except as one speaks from one's own experience one does not *know* whereof one speaks, the writer would mention some of the phases of public school music in her city. It is clear that school music is touching the home when it becomes necessary to provide entirely new lists of songs for certain grades—particularly in the foreign districts—because when the songs of the new grade are presented it is discovered that the children already know them. When asked how they have learned them, "I got it off my sister Katie," or "My brother Angelo, he sings it," is quite likely to be the reply.

When a high school student takes an orchestral instrument belonging to the school, bought with money raised by high school orchestra concerts, into his home, and studies and plays the instrument for three or four years and, as is sometimes the case, earns money enough by outside playing to buy an instrument of his own,—surely this, too, is a phase of community music.

When it was decided to try the experiment of after-school violin classes, and of about 600 children who registered within the first eight weeks nearly 300 unearthed ancestral violins in their own attics (usually), we felt that we were touching a latent fire that might presently leap into a glorious flame. At the close of a children's and parents' concert (the parents being in the audience) after 150 embryonic violin artists had

played and accompanied the big chorus, a rough workman with tears streaming down his cheeks grasped the director's hand and said: "That is my little boy. He plays the violin. He plays. I never believe it till I see him. But he *plays*. I have a little girl, she plays the piano. Look, the two I have by and bye!"—then we *knew* that the year's work had spelled "service."

Both the violin classes and the giving of credits toward high school graduation for outside study of music, have brought the school, the home and the private teacher together in a most satisfactory trio. In the former case the violin teachers have found themselves with more pupils than ever before because parents are willing to pay for private lessons as soon as they are convinced that the children are really "going to do something with it." As far as has been possible inquiry has been made of the private teachers receiving pupils from the violin classes, as to the preparation which they have found these children to have had. The replies so far have been extremely satisfactory.

In the case of high school credits the piano and voice teachers and teachers of orchestral instruments in the city whose pupils apply for such credits are interested in getting together with the supervisor to discuss methods of standardization in a way that can but be of supreme helpfulness to all concerned. After this scheme had been in operation a year, all the piano teachers of the city were invited by the supervisor to meet to discuss the situation. This meeting, in the beautiful spirit which it demonstrated, completely shattered that ancient tradition of petty jealousies among musicians. It also led to a tangible result in the adoption by a number of prominent teachers of the Progressive Series of Piano Studies. It was, we hope, the forerunner of other similar meetings which may lead to—no prophet can tell how much good.

May it not be that in a city which has a local conservatory of music such a spirit of co-operation might lead to the incorporation into the conservatory curriculum of a course in public school music under the direction of the supervisor of music in the schools? It is possible that such a course might result in greater musical strength in the teaching corps of a city and great enlargement of the usefulness of the conservatory.

In a city having a municipal or fes-

tival chorus or orchestra, the co-operation between the directors of such organizations and the supervisor of music should be close, so that from the high school chorus or orchestra to the similar city organization should be but a step taken as a matter of course.

In our city last year, we tried the experiment of a community class in music appreciation, meeting one evening per week, each member paying a small fee each evening. After a brief study of ancient and medieval music, we worked carefully on the classical school from Bach to Beethoven, the romantic school from Beethoven to Wagner, and modern music. These forms were illustrated by Victor records, voice and piano. Prominent local musicians willingly contributed their services, many of them refusing to receive money for their work. That the class was a success may be assumed from the fact that when the allotted term expired, the members of the class unanimously refused to stop and asked that the work be continued another month.

Our plans for this year include three experiments. First—community "sings" one evening per week in various neighborhood centers are planned, with every third week a big "united sing" in a central auditorium under the supervisor's own direction. Second—we believe that it will prove mutually exhilarating for our high school orchestra and glee clubs in addition to their own annual concert, to play exchange engagements with similar high school organizations from nearby cities. Third—Since it is apparent that many children fail to realize the musical ideal because of the lack of good music in the background of their own experience, we purpose offering a series of concerts during the year, which shall be as nearly free to the children as is possible with the preservation of their self-respect—that is, a very small admission fee will be charged. Since children find the achievements of childhood and youth less remote and more within their own interest than those of "grown-ups," we plan one concert by a talented boy pianist, one by a celebrated boy soprano and one by a remarkable girl violinist.

In every city, with "service" as our watchword, we may feel sure that from the roots of public school music, roots planted in the school-room and in the home, are to grow the musical achievements of to-morrow's America, and to this end the music supervisor with the broader vision is building.

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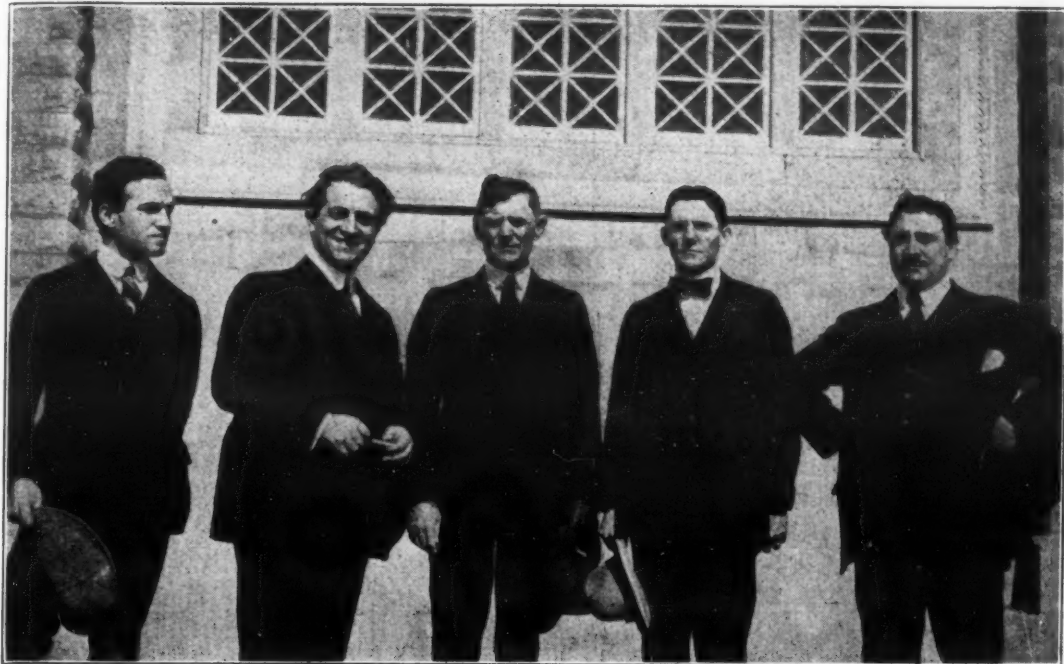
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Amato Visits Texas Fair While in Dallas for Club's Concert



With Pasquale Amato on a Visit to the Texas State Fair. Left to Right: David Hochstein, Violinist; Mr. Amato, R. E. L. Knight, President of the State Fair; Earle D. Behrends, Conductor of Mozart Choral Club; Maurice Lafarge, Accompanist

DALLAS, TEX., Nov. 10.—Pasquale Amato appeared recently in concert at the Dallas Opera House, under the auspices of the Mozart Choral Club. This was one of the most brilliant concerts given this season and the house was filled. Mr. Amato sang magnificently. Many encores were demanded, and as a compliment to the thoroughly enraptured club, he turned and faced them and sang "Clavelitos" (Valverde), and the audience then insisted that he again face it and sing this number to it also. The Mozart Orchestra played in an admirable manner the Overture to "Oberon" and the Mozart Choral Club, accompanied by the orchestra, delivered in good style the "Fantasia from Faust," under the able direction of Earle D. Behr-

ends. All the season tickets were sold before the first concert. Lauretta Peterman gave splendid support as accompanist for the club and Maurice Lafarge added much to the pleasure of Mr. Amato's singing with his accompaniments.

While Mr. Amato was in Dallas for the concert he visited the Texas State Fair, as shown in the above photograph. This is said to be the greatest State fair in the world, and the State Fair Coliseum has a seating capacity of 3500. L. M.

Civic Concerts Resumed for Season in Montclair, N. J.

MONTCLAIR, N. J., Nov. 7.—The municipal free concert course was resumed last night. Randall Hargreaves, baritone, recently with the Montclair Conservatory, and Hilda Wierum, lyric soprano, were the singers. Miss Wierum was accompanied by Barclay Dunham. Stella Barnard, a favorite local pianist, a pupil of Mark Andrews, gave several solos and accompanied Mr. Hargreaves. Dorothy Webster gave interpretative dances and Ruth Vandewater read Noyes's "Highwayman." Frank Stout called the audience's attention to the recent death of little Alice Thorpe, the danseuse, who with her sister, Clara, used to give so much pleasure at the concerts. The audience gravely observed silence for a few moments as a tribute to the memory of the girl. W. F. U.

Anna Fittzu's Biltmore Date Postponed

Anna Fittzu's appearance at the Hotel Biltmore, on account of her going to Havana, has been changed from Dec. 15 to Feb. 23, when she will appear in con-

cert and also in a Spanish sketch with Andres de Segura. For the Allied Bazaar, to be given at the Madison Square Garden, on Nov. 27, the management has selected Anna Fittzu to sing the "Star Spangled Banner" on this occasion with a chorus of more than 1000 trained voices.

Musicians' Fellowship Society Hears Songs by Warner

At the monthly meeting of the Musicians' Fellowship Society, at the house of its president, Frank S. Hastings, Nov. 14, songs by Frank Howard Warner were sung by Mary Gowan, contralto, and Roy W. Steele, tenor. Robin Ellis Glendenning, dramatic reader, gave recitations. The Warner songs performed included "We Two Together," "Nature Awaits Thee" and his Easter song, "The Women at the Tomb," these three making an especial appeal. After this program the society, which has organized a chorus, rehearsed Christmas carols, under the direction of Gideon Froelich. These carols will be sung at the next meeting in December, at which the election of officers will take place.

Lynchburg's Applause for Emma Roberts

LYNCHBURG, VA., Nov. 18.—Musical Lynchburg enjoyed a rare treat to-day when Emma Roberts, the American contralto, appeared in recital at the Academy of Music, under the auspices of the Schehlmann Club, a local organization which fosters musical endeavor. A large audience heard the young singer. Miss Roberts is well known in Lynchburg, having been a student several years ago at Randolph-Macon Woman's College. She has won many honors abroad since ending her college career. J. T. B.

Mrs. W. T. Mills Organist in Columbus (Ohio) Church for Twenty Years

COLUMBUS, OHIO, Nov. 18.—Mrs. Wilbur Thoburn Mills last week celebrated her twentieth anniversary as organist of the Broad Street Methodist Church. Mrs. Mills has to her credit the training of no less than twenty leading organists of Columbus and many pupils in other cities. She is in great demand as a concert organist in various parts of the country. Mrs. Mills's two children, Dorothy and Thoburn, are also capable organists. E. M. S.

ANOTHER INIMITABLE MATINÉE BY GUILBERT

A New Program of Mediaeval and Modern Songs Presented in Her New York Series

Yvette Guilbert gave another of her charming "Matinées Parisiennes" at the Maxine Elliott Theater, New York, on Nov. 17. This time she sang carols of the fifteenth and sixteenth centuries and songs of the Middle Ages, comic satires and modern songs. She was assisted by one of her pupils, Lydia Ferguson, who did her best to imitate her teacher's style and would have succeeded fairly well had she not been so nervous.

In heavy brocaded robes of black and gold before a screen of blue and gold the French *diseuse* gave ample exposition of her inimitable art and her absolute mastery of her particular field. Among the best things she does (now that she has deserted that type of song that made her famous) is the "Voyage de Joseph et Marie à Bethléhem," a carol replete with religious fervor and dramatic significance. Mme. Guilbert did this stunningly, a weird *falsetto* enhancing the effect and adding greatly to the spiritual elements in the song.

Mme. Guilbert invariably holds the audience in the hollow of her hand when she gives her "explanations" in English. When she translated "Pourquoi me bat mon mari," by "Why does my husband bite me," her hearers chuckled and volunteered to inform her that *bat* in French means *strike*.

In "L'Ossillon," Mme. Guilbert was assisted by a chorus singing behind the scenes. Why she needed this chorus is not clear, for it added nothing to the general result. Gustave Ferrari played his usual splendid accompaniments. H. B.

Splendid Reception for Paderewski in Pittsburgh

PITTSBURGH, Nov. 13.—Ignace Jan Paderewski appeared last Tuesday night before an audience at Carnegie Music Hall that completely filled the auditorium (although it was Election night) and played a program of the highest artistic value. The celebrated pianist was given a splendid reception. E. C. S.

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A Maine Music Festival Comment, October, 1916:

"The fourth program went off with delightful brightness, interesting the large audience to the greatest degree.

"At the opening concert on Monday evening Miss Smith surprised and delighted her audience with the immense strides she has taken in her art and splendid development of her lovely voice since last she sang in her home city. Therefore, it was to be expected that on this second appearance at the Festival she should be given the warmest sort of a reception.

"For her programed number she had the appealing Micaela aria from 'Carmen,' and gave it with a distinguished grace and beautiful quality of tone that wholly captivated the audience. Her soprano is so matured and finely trained that the innate beauties of it are brought into gratifying evidence, while on the interpretative side she is particularly artistic and satisfying. Delightful, too, is her diction, and the expressions of favor accorded her were more than merited."—Portland Daily Press.

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A FEW OF THE LEADING CRITIQUES:

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"Keen intelligence and coloring temperament . . . put to engaging and artistic use."—Chicago Daily Tribune, Nov. 9.

"Master of vocalization and interpretation."—Arthur Bissell, Chicago Examiner, Nov. 9.

"Virtuoso performance of the first and highest rank."—W. R. Knupfer, Illinois Staats Zeitung, Nov. 7.

"I suggest splendid Mr. Middleton as the reviver of the revivalists."—James Whittaker, Chicago Examiner, Nov. 7.

"Every tone is of the same superb, rounded, controlled, brilliant quality . . ."—Edward C. Moore, Chicago Daily Journal, Nov. 9.

"He sang with beautiful art."—Felix Borowski, Chicago Herald, Nov. 9.

"Unquestionably the best solo singing I have ever heard in an oratorio performance . . . his own suave, beautifully finished singing."—Edward C. Moore, Chicago Daily Journal, Nov. 7.

"Perfect diction and phrasing . . ."—Chicago Evening American, Herman Devries, Nov. 7.

"Power and authority were no less marked than skill in the production of tone."—Stanley K. Faye, Chicago Daily News, Nov. 7.

"A force of conviction and an authority that stirred his audience."—Karleton Hackett, in the Chicago Evening Post, Nov. 7.

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ORCHESTRA ENDS ITS TOUR OF OHIO

**Cincinnati Symphony's Success an
Index of Musical Progress in
Middle West**

CINCINNATI, Nov. 18.—"The Cincinnati Symphony Orchestra has just returned from the most successful tour it has ever made," jubilantly declared Kline Roberts, the capable young business manager of the organization, upon his return from a tour of the State with the orchestra. "In four cities out of five, we played not only to sold-out houses, but to houses with every available space crowded with chairs and scores of people standing besides. This was the case in Cleveland, Columbus, Marion and Greenville. The same condition prevailed in Canton practically. We played there in an immense auditorium seating 4000 persons and it was about filled. Everywhere the enthusiasm was remarkable. The demand for good music and the appreciation of it are growing by leaps and bounds throughout the Middle West."

Plans for Cincinnati opera, though announced but a few days ago, have stirred an immense amount of public interest. Cincinnati is ready for its own opera company and with its fine orchestra and its gifted and versatile conductor, Dr. Ernst Kunwald, and its excellent plan of engaging the best artists of the day as principals, its success is a foregone conclusion.

At a meeting of the Musician's Club Saturday evening, Dr. Kunwald made a stirring address on the subject "Cincinnati Should Have Its Own Opera Company." He said, "I know many persons here who have excellent voices and many pupils in our vocal schools who show the most promising qualities but who must leave the city in order to join such a company. It would be a great thing both for the general public and for the many gifted singers of the community to have such a company here."

In the meantime the Interstate Opera Company, which will appear for a season of six weeks in four cities, Cleveland, Detroit, Pittsburgh and Cincinnati, is doing some promising pioneer work. Mark Byron for the local manager of the opera, predicts a successful season and speaks encouragingly of the preliminary outlook. The two operas scheduled for the first performance on Thanksgiving Day are the "Pearl Fishers" of Bizet and "Tristan and Isolde" of Wagner. A ballet is to be included in the afternoon production.

The Artist Series, under the management of J. Herman Thuman, opened successfully Friday evening in Music Hall with Mischa Elman as the attraction.

A delightful musical event of last week was the performance Sunday evening of "Fledermaus," under the direction of Louis Victor Saar, with Alma Beck, one of the city's leading contraltos, in the principal female rôle. The performance was extraordinarily successful, every seat being sold. Mr. Saar, Miss Beck and the other principal members of the German Theater Company were enthusiastically applauded. A. K. H.

SECOND RECITAL BY BAUER

**Pianist Continues New York Series with
Schumann and Chopin**

Having disposed of antiquities, Harold Bauer reached Schumann and Chopin at the second of his New York recital series at Aeolian Hall last Saturday afternoon. It was substantial fare that the admired pianist served up. Schumann's G Minor Sonata, which is enjoying a vogue these days (why does nobody attempt the even finer one in F Sharp Minor?) began the day's business, followed by all four of Chopin's Ballades. Thereafter came the great C Major Fantasia of the German master and then an etude, a nocturne and the C Sharp Minor Scherzo of the Pole.

The recital itself, which was vastly enjoyed by a large assemblage, calls for no detailed consideration. Mr. Bauer's greatness in Schumann is too much a matter of general knowledge to necessitate renewed comment at this date and his Chopin interpretations are widely favored. He rose to great poetic heights in the Fantasia and supplied a finely conceived performance of the sonata, in certain portions of which, however, his tone rather amazed those who have usually vaunted its beauty by the singular hardness of its quality and by a brittleness which does not ordinarily characterize it. H. F. P.



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- b. Fantaisie Op. 28
Mendelssohn

Con moto agitato, Allegro con moto, Presto

II

- a. Scherzo, No. 1, Op. 20
- b. Berceuse, Op. 57
- c. Etude, Op. 25, No. 11 (Winter Wind)
Chopin
- d. Hark, Hark, the Lark
- e. The Erlking
Schubert-Liszt

III

- a. Des Abends
Schumann
- b. Reminiscences de Don Juan
Liszt

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"I LOVE to sing. I love it better than anything. If it weren't for my managers, I suppose I'd be giving my services to anyone who asked for them."

The author of these words is Llorra Hoffman, a new singer, but one who in a short time has won many admirers. She made the remark quite naturally in the course of conversation. It was not surprising, for one has but to hear this singer to realize that she sings *con amore*, that to her, singing is no side issue, but serious business, in fact, the most serious thing in her life.

Here is an American girl, who believes in the validity of her country's claim to a place in the world of art. Frankness characterizes her personality. Speaking about her vocal training, it was learned that the teachers of this gifted singer were Arthur Bassett in Bloomington, Ill.; William Beard and Lucille Stevenson in Chicago and Charles W. Clark in Paris. She gives them all credit for what they have done for her and gladly. "In Paris," said Miss Hoffman, "I worked on songs and opera with Mr. Clark, who is a wonderful teacher. Miss Stevenson helped me a great deal on songs and oratorio, while I must give credit to Mr. Beard for what he did for me and Mr. Bassett, too. All the work one does with teachers—provided they are good teachers—counts. I have found that out. Of course, I have worked out a lot of things myself, too, by diagnosing my own singing, listening to oneself, as it were, to see what one does that is wrong. A goodly amount of errors may be eliminated in this way; I am afraid that too many singers prefer to ask others and take their often well-intentioned, but unanalytical advice, rather than to hear themselves with keen, critical mind.

"I've been back almost two years. New York impresses me tremendously now that I'm living here. We're living in a section of the city where there is, as yet, no congestion and the view of the Hudson is inspiring.

"What do I think about Americans and their opportunities for operatic careers? Not unless one has a chance to do something worth while should one step on the operatic stage in America to-day. Of course, abroad one can get a hearing. I prepared a half dozen rôles, but I did not go on the opera stage for various reasons. To-day in America the American singer should not take small parts just to get a chance to enter an operatic organization. It is detrimental to further advancement. But, if she could get a chance to appear in one of Mme. Des-



Llorra Hoffman, an American Soprano of Rare Gifts. The Snapshot Shows Miss Hoffman Standing Before the Gounod Monument in the Parc Monceau in Paris

cessful appearance under these auspices and with these circumstances arising would make the girl who achieved it a big figure in the operatic world."

Miss Hoffman's musical gifts she inherits, for her father, a noted lecturer in the West, had a fine tenor voice and her mother as a young woman played the piano very well. Her interest in contemporary music was shown by her presenting Louis Aubert's "Rimes Tendres" at her debut recital at Aeolian Hall on Oct. 18, and she is an ardent admirer of American songs. For her championing of them she has already been taken to task by the "dean of New York's music critics," who held that her singing of American songs at her appearance as soloist with George Barrère's Little Symphony did not tend to raise the standard of the program. But this does not daunt her. She has examined hundreds of American songs since she is back in this country and she has chosen those which she thinks are worthy of presentation to an intelligent audience. Those she intends to sing.

"You have no idea how great an ad-

vance has been made in native song-composition," Miss Hoffman remarked, "since the time I went abroad. At that time Mary Turner Salter, Charles Gilbert Spross, Macfayden and a half dozen others were the only living Americans whose songs were regularly used. Now there seems to be a whole army of young composers, composers who write really good things, who are coming along with songs that an artist can give to her hearers and feel that she is giving them what they like. I do not mean that these songs are necessarily great, or even, many of them significant. But they are surely to be given consideration. For how can their compositions develop, how will they ever wish to go on in their work, unless singers show their willingness to sing what they have written? Don't spoil the American composer and sing him because he is American! That would be as harmful as anything possible. But when he is doing his best—even if that best is not extraordinary—and you see that he has talent, encourage him. That, I feel, is the attitude singers, in fact, all executive artists before the public should hold."

Llorra Hoffman was virtually unknown in her own country two months ago. She has been introduced to the music-loving public by Maurice and Gordon Fulcher, managers, who in presenting her have shown that they know an unusual voice when they hear one. To-day she is concertizing throughout the country and has a list of excellent engagements to fill between now and the end of the present season.

A. W. K.

NEW VIOLINIST HEARD

Amy Emerson Neill Makes Good Impression at Début

AMY EMERSON NEILL, violin recital, Aeolian Hall, Monday afternoon, Nov. 13. Accompanist, Isaac Van Grove. The program:

Concerto in D Major, Mozart; Sarabande and Tambourin, Leclair; Lurghetto, Nardini; La Chasse, Chabrier-Kreisler; Andante from "Caprice," Guiraud; Capriccio No. 2, Sinding; "Rhapsodie Piemontaise," Sinigaglia; "Konzertstück," Saint-Saëns.

Amy Emerson Neill, a newcomer among violinists, made a decidedly favorable impression at her début. Her playing was virile and her tone full and smooth. She showed splendid taste in her interpretations and made her work generally interesting. Mr. Van Grove played good accompaniments.

Gertrude Karl Heard as Singer of Slovak Songs

Gertrude Karl, the mezzo-contralto, recently appeared at a Bohemian and Slovak concert at the Huss Bohemian Church in New York City. Besides appearing as a member of the Cesko-Slovansky Kvartet, Miss Karl sang two Slovak duets with the tenor of the quartet and two Slovak songs. Miss Karl has made a specialty of Slovak folk-songs, and is in great demand for Bohemian concerts. Her pronunciation of the various languages of the Balkan nations is such that many find it hard to realize that she is not a native.

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New York, November 25, 1916

A BOOM FOR MACDOWELL'S SONATAS

For years MUSICAL AMERICA has omitted no opportunity to chide pianists for their persistent neglect of the four sonatas of Edward MacDowell. Eight years or so ago they figured on programs rather more prominently than they have since and that largely on account of the popular interest awakened in MacDowell, following

his tragic death. But there remains the unfortunate fact that the general music-loving public knows practically nothing of these sonatas. And one might name a dozen pianists of the highest distinction who are barely aware of their existence, to say nothing of their value.

In the past month or so we have been treated to the encouraging spectacle of four pianists bringing forward the quartet of MacDowell's sonatas. In rapid succession we have noted the "Keltic" on the program of Mme. Carreño, the "Norse," on Harold Henry's the "Eroica," on the bill of Rudolph Ganz's second recital, and the "Tragica" at Lester Donahue's first. Can we hope to read in this industrious exploitation of MacDowell an augury and a sign of the times? It is possible that the enthusiasm these compositions impel when adequately performed will stimulate the imitative tendency which is as deep-rooted in pianists as in other musicians and lead to a widespread boom for these compositions—an extremely desirable condition, which would at last afford pianists and public the proper perspective on the matter. If certain sonatas of Beethoven and Brahms have a way of becoming pianistic fads of a season there is every reason to wish that as much might happen for the "Eroica" or the "Keltic." Here a fad would acquire the utility and significance of a mission.

The "Keltic" Sonata ranks—as we have already had occasion to point out—together with the sonatas of Chopin, Schumann, Liszt and Brahms as the greatest example of the type produced since Beethoven. And there are pages in the other three which scarcely fall short of the same standard.

THE PRESENT STATE OF BAD SINGING

Lovers of bel canto and persons who appreciate the fact that Wagner's operas should and can be sung according to the best dictates of vocalism carried away unpleasant impressions from the performance of "Tristan und Isolde" at the Metropolitan Opera House last week. For the greater part the evening's vocal exhibition was marked by lack of refined, finished qualities and by the substitution for the fundamental elements of beautiful song of stentorian declamation and the incessant outgiving of big tone. Inasmuch as Mr. Bodanzky is not a gentleman of high-minded dynamic methods and as practically all of the artists concerned have on divers occasions shown themselves capable of better manners, such a state of affairs is disquieting.

The vicious custom of loud singing has been deplorably in evidence of late, not only in Wagnerian opera—where some stupid folks still expect it—but in other types of opera and on the recital stage as well. It seems to be assuming epidemic proportions. It is needless to cite names; it suffices to record that the tendency has disclosed itself flagrantly in many of the highest places, artistically speaking. And if to-day we listen to some of those whose transgression is of several years standing, we are struck by the ruthless penalties nature has exacted—at the diminution of tonal quality, of facility, of general efficiency.

Some of those whom we have some time designated as paragons of vocal virtues are to-day well on the easy descent to Avernus as a consequence of their zeal for emitting loud sounds and winning applause by the pursuit of those false gods, which in the domain of song prove to be the most malignant species of demons. A great deal has been said on behalf of imitation as a means of self-perfectionment in singing. But in the present light of things it looks as though the student would have to reverse the process. For instead of learning from certain of the more prominent singers what to do he should observe them assiduously in order to know what to avoid.

A STEP IN THE RIGHT DIRECTION

Following the lead of Rhode Island, Pennsylvania and Ohio have organized a State Sub-Federation of the Women's Musical Clubs. It is an excellent plan and carries out the suggestion often advanced by MUSICAL AMERICA. And the merits of the case lie not so much in the fact of the matter as such as in the possibilities laid open for a further advance for a progressive step that would go far toward disposing of various perturbing problems. The submission of such clubs to a régime of this order ought, in the first place, to be nation-wide. Every State should contemplate the advantages of such organization to regulate their own State affairs. Each State, as such, ought to send a delegate or deputy to the sessions of some central body of national organization, whose office would be to concern itself with the transaction of all manner of vital musical business and the decisions, whereof, would be in a sense judicial.

In this fashion the regulation of affairs could be described as genuinely representative of the country's methods and ideals. Also the tempests of criticism periodically directed against the National Federation of Music Clubs might be eliminated.

PERSONALITIES



Photo Bam News Service

Latest Recruit Among the "Opera Babies"

Wilhelm Arndt makes his first appearance before the camera, as herewith presented. Wilhelm (named after the Kaiser, as every good German baby should be, these days) is the son of Margarete Ober, the Metropolitan Opera's distinguished mezzo-soprano, and was born on Sept. 12 at Schroon Lake in the Adirondacks. The whole happy family is pictured above, the husband and father being Arthur Arndt, who is also Mme. Ober's vocal teacher, operatic coach and accompanist.

Zoellner—Everybody's Magazine recently devoted a special article to the Zoellner Quartet.

Schumann-Heink—Mme. Schumann-Heink is much interested in the "movies," and arriving in a city a day ahead of her scheduled concert always inquires the location of the principal moving-picture theaters. Particularly she enjoys the films depicting life on the Western frontiers.

Sanborn—It is not generally known that Pitts Sanborn, the able music critic of the New York Globe, is an imagist poet. A glance at a recent issue of Others, a magazine of modern verse edited by Alfred Kreymborg, will prove that he is. His poem, "Vie de Bordeaux," appears therein.

Farrar—On Nov. 18 Cleofonte Campanini denied a report that Geraldine Farrar was to retire from the opera stage temporarily. Miss Farrar, who in private life is Mrs. Lou Tellegen, was married on Feb. 8 last. The report stated that she was to retire "for an interesting reason." It is believed that Miss Farrar will fulfill her contract with the Metropolitan Opera Company, which calls for her services there from January until April.

Barrientos—Maria Barrientos, coloratura soprano of the Metropolitan Opera, has finished her season in South America and reports from Rio de Janeiro show that her success there has been as marked as it was in New York last year. The singer with her family returned to Spain, preparatory to coming to America for her concert and operatic engagements, beginning in January.

Hambourg—Boris Hambourg, the 'cellist, confesses to considerable nervousness when he undertakes to make records for the talking-machine and says that not even long experience has been sufficient to remove this feeling. To beginners in the art of making records of their instruments, he gives this advice through the Canadian Courier: "Above all things an even and a true tone. Avoid extreme pianissimos and never force the tone. Relax as much as possible."

Peege—When Charlotte Peege, the contralto, was on a Chautauqua tour during the early stages of her career, the press agent of the company was at his wits' end for a "story" to exploit her and finally evolved the following veracious tale: "Charlotte Peege has a passionate fondness for animals, and spends her vacations surrounded by her pets. Her greatest pride is in the possession of seven turtle doves which she has trained in a remarkable way. As she sings a scale the birds, each one taught to respond to a certain tone, one after the other, gravely perch on her head and shoulders."

Carreño—Philip Hale, the Boston critic, paid this tribute to Mme. Teresa Carreño on the occasion of her last recital in that city: "Mme. Carreño belongs to a Titan race of artists, a race, unfortunately, fast disappearing, to be replaced by youth impetuously eager to rush upon the concert stage, with few lessons learned from the great book of life and in various stages of callowness and crudity. Mme. Carreño, like other artists of her generation, is first of all an interpreter. Her eloquent hands, calm and direct in relation to the keyboard, free from distorting mannerisms in the mysteries of producing tone as in the performance of intricate technical passages, weave enchanting spells. Broad contact with life has quickened her imagination and stimulated her emotional nature. She has much to say, and she knows the language of tenderness, poetry and passion."

POINT and COUNTERPOINT

NEVER speak ill of a Metropolitan Opera opening. This year's event—with "The Pearl Fishers"—provided two new forms of indoor sport. Item No. 1: After Mr. Gatti had entered the house, he found missing from his shirt-front one of his pearl studs. Then ensued a search, and all the mad wags of the opera house referred to the sport as "pearl fishing."

Item No. 2: At the final curtain, when Caruso's friends—including Enrico Scognamiglio and Fernando Tanara—rushed down to the front of the parquet, someone threw some bits of candy across the footlights and the famous tenor exhibited his 1916-17 model of comedy by munching one of these at his succeeding appearances. "New way of feeding the animals," muttered B. H. at our side. And this wouldn't be a bad custom for some of the touring opera troupes in financial difficulties. A nice juicy beef-steak would be a welcome tribute to a tenor whose salary was far in arrears.

We were amused by some of the bright bits interpolated by the critics in their reviews of "The Pearl Fishers." For instance, W. B. Chase in the New York *Evening Sun* remarked of the story:

Ceylon fisher folk may have their temples ruined, but their heroines mustn't be.

How prudish! We had supposed that no self-respecting opera was complete without a ruined virgin somewhere in the plot.

"Word painting at the opera" was given prominence by the *Herald* in a one-column "box," as follows:

"The Master Voice seemed to be a combination of a golden bell, mauve panne velvet and a violet orchid."—An enthusiast last night attempting to describe Caruso.

Why stop at this mild pousse café? Why not throw in a Casaba melon, some vintage champagne and a Corona Corona cigar?

Pitts Sanborn of the *Globe* doesn't like the "Pearl Fishers" scenery. However, he admits this much:

The interior of Zurga's hut has, however, definite individuality. It wanted only an umbrella stand, a tennis racket, and a couple of cat-tails to look like a college girl's "den" of 1885.

Mr. Sanborn, by the way, did not approve of Josef Stransky's all-Beethoven menu the other day—which consisted of the "Eroica" Symphony, the "Emperor" Concerto and the Third "Leonore" Overture. He describes the feast thus:

Here was a banquet of three courses: The first, a superb roast turkey, golden-browned and garnished; the second, a superb roast turkey, ditto and ditto; the third, a superb roast turkey, again the dittoes. And the bidden guest that dutifully devoured all three in what frame of mind, in what frame of body did he depart? Poor turkey! Poor Beethoven!

While we are speaking of the *Globe's* clever critic, let's not fail to note that he still insists upon the title "Mrs." for all married women among the artists—some of his latest uses of the prefix being Mrs. Tamaki Miura (Japanese) and Mrs. Luisa Villani (Italian). We are told that this is a sacred principle with Mr. Sanborn and that he would no more ab-

negate it than he would the Ten Commandments or the Constitution of the United States. Very well, then. If "Mrs." stands for "Mistress," then "Mr." stands for "Master"! In the future we shall refer to the *Globe* critic as Master Sanborn.

Allah be praised! H. E. Krehbiel has seen a great light. We have frequently directed contrapuntal shafts at the *Tribune* critic's habit of beginning a musical review with several paragraphs about what happened in 1883, thus burying completely the facts as to what happened "last night." But see how he begins his "Pearl Fishers" notice:

First let us chronicle the fact that the season of opera at the Metropolitan Opera House of 1916-17 was opened last night with a performance of Bizet's "Les pêcheurs de Perles."

Bravo, Henry! Can it be that you are heeding MUSICAL AMERICA's suggestion? Well, whatever the reason, let us be duly thankful for your belated improvement as a newspaper man. Keep up the good work.

"I understand that your daughter is going to take music lessons."

"Not exactly," replied Farmer Corn-tassel. "We haven't the heart to tell her that her voice sounds terrible, so we're goin' to hire a regular teacher to do it."—Washington "Star."

Let's hope the Londoners don't stop going to see the successful "High Jinks" when they learn through MUSICAL AMERICA that its authors are Otto Hauerbach and Rudolph Friml. Owing to the far-from-British names of these two Americans, their musical play is billed thus in the English capital:

BOOK AND LYRICS
BY OGDEN HARTLEY.
THE MUSIC BY RODERICK FREEMAN.

Ye gods, another folly in the cause of Mars! Will Shakespeare would find there's lots in a name in wartime.

In a western city well known for its educational institutions, a prominent conductor visited the student body of the State Normal School to arrange for some singers for a rendition of "The Creation," and a future schoolmarm blandly

to endow a choir to sing to the greater glory of God in music which befits the purpose, while here, in San Francisco, we have not a single Catholic choir that a self-respecting musician can find in his heart to boast of.

"We had to do it, so to speak, in self-defense," said Miss O'Brennan. "The boy who has a good voice and is accepted for the choir of the Protestant cathedral gets a good education as well as a musical training. That is the advantage of having a wealthy endowment to draw upon. But Martin came to the rescue and to-day I fancy you can hear the Missa Papae Marcelli sung as well in Dublin as you can in Rome." T. N.

LEVITSKI REPEATS SUCCESS

Young Piano Virtuoso Gives Second New York Recital

Almost any of the illustrious virtuosi would have felt gratified to face an audience of the proportions of the one filling Aeolian Hall the evening of Nov. 16 on the occasion of Mischa Levitski's second New York recital. The young pianist again made a deep impression with his earnestness (which suggests moroseness at times), technical facility and interpretative skill.

He used the Bach Chromatic Fantasia and Fugue, the A Minor Beethoven, Op. 101 and Schumann G Minor, Op. 22, with good effect, but made his spectacular success in three great bravura numbers, Rubinstein's Staccato Etude, the Liszt Etude de Concert and the Twelfth Rhapsodie. The Staccato in particular astonished the natives, perhaps because it recalls that classic episode, the approach of the Empire Express. At any rate, young Levitski made proper use of the Etude and earned, quite appropriately, the noisiest applause of the evening. The Lisztian difficulties did not seem to worry him, but his playing of the Rhapsody was far from being a rhapsodic conception of the Hungarian music. The Chopin numbers brought out a warm tone and some of the composer's significance. A. H.

Rosalie Miller made her initial bow to a Washington (D. C.) audience on Nov. 15 in a recital in which she appeared in the dual rôle of violinist and singer.

inquired if the production were to be given in costume!

Here's a chance, girls! From a San Francisco want "ad":

WANTED—Ladies with little musical knowledge join ladies' band; state details. Box 14215, Ex.

If we must have a musical pun, it might as well be this:

"Pop, just what is meant by liquid music?"

"Liquid music, my son, is—er—well, it must be the kind that comes from a kettle drum."—Judge.

"What is the name of that selection your daughter sang?"

"That wasn't a selection," replied Mr. Cumrox. "It was forced on us."—Washington Star.

"My daughter is a wonder at the piano," said the proud father.

"That's so, for wonders never cease," said the man who occupied the adjoining flat.—Boston "Transcript."

We are a trifle puzzled by this bit from Lucius Ade's Kansas page in the *Clef*:

We would be glad to receive guesses as to which will survive longer, the new fad of giving operas in the open air, where no one can hear the singers, or that of getting a crowd of miscellaneous people together and having them all sing "Old Black Joe" or "Mary, Is the Washing Home?" under the name of community music.

We are strongly devoted to community music ourselves, and we'd like to know if Lucius is with us or "agin us."

"And you, my good fellow," said the feminine visitor at the prison, "what are you here for?"

"They said I stole a piano, mum. But I was hungry—I did it in a moment of weakness."

"My goodness!" gasped the visitor, "what would you have stolen in a moment of strength?"

RENAISSANCE IN IRISH MUSIC

Kathleen O'Brennan Tells San Francisco Critic Astonishing Awakening of Celtic Genius Is Coming in Next Ten Years—Dublin's New Palestrina Choir

SAN FRANCISCO, Nov. 11.—Kathleen M. O'Brennan, writer and lecturer, is here on a mission of fund-raising in the interest of the Feis Ceoil, the annual music meeting in Dublin. She had a talk with Redfern Mason, the *Examiner* music critic, whose book, "The Song Lore of Ireland," is an excellent and authoritative work. Naturally, it was an illuminative conversation. Mr. Mason relates that they spoke of the island in Lake Michigan—Bear Island—peopled solely by Irish and Indians, with Gaelic the prevailing language, and the visitor said that in this country could be found Irish songs that have never been written down. The interview progressed along to the present-day condition of music in Ireland.

"Why, I thought the old pipers were all dead," exclaimed Mr. Mason when Miss O'Brennan began to talk of the pipes and those who play them.

"Not all of them," was the reply. "A few are left, old, old men, some half a dozen of them, anywhere from four score to a hundred years of age. But they are enough to keep alive the old flame and to kindle like heat in others. You know, we give a prize to the player of the best old tune that has the true Celtic sap in it, and all the rest of the year dear old men are cudgeling their brains for what is old and little known or giving old-time tunes such a novel twist that they are really new music, though conceived in the old mold."

"So folk-song is still in the making in Ireland?"

A Renaissance at Hand

"Yes, and in the next ten years you are going to see such a making of modern music as will astonish you. It will be true Irish, too. The men are working now. What is old is being recorded

and the music-makers are daring to think in the old idiom. By the way, do you know George W. Durlley?

"George Durlley is the musical genius of the Little Irish Theater. He it was who, when they put on the plays of Synge and Yeats, wrote the incidental music. It is not a mere stringing together of folk-airs; it is music begotten in the folk image. Poor O'Brien Butler, who went down in the Lusitania, composed in the same spirit."

"And what is the object of the Irish Renaissance?"

"To make the Irish people think according to the genius of their own race. That is the only way in which they can bring out the best there is in them."

"And what is the Celtic genius?"

"The spirit which asserted itself in spite of the coming of the Dane, the spirit which the Normans, the Welsh and the Saxon could not subdue, the spirit which sings in 'Eaman a Cnoc' and 'The Coulin.' Do you realize that, in the poetry, the plays and the music of which the story of Deirdre has been the occasion, the virtue of an age as old as Christianity reasserts itself?"

And Miss O'Brennan told again the story of how the Irish players followed the lead of the poets and began to make plays "in the Irish way." Yet this devotion to "Ourselves Alone" involved no narrow insularity.

The Palestrina Choir

"We wanted church music which should be worthy of the Catholic tradition," Miss O'Brennan went on. "But we had no money and I don't know what we should have done, if his Good Angel had not touched Edward Martin on the shoulder and made him devote \$50,000 to the establishment of a Palestrina Choir."

Fifty thousand dollars for the upkeep of a choir to sing the works of old Pierluigi. Think of it, interjects Mr. Mason. Away in Dublin, you will find a dreamer

"MUSICAL AMERICA" SPURS CIVIC MUSIC IN KANSAS

School Chorus Produces Fine Effects in Independence's First "Sing," Under Director Paul O. Goepfert

INDEPENDENCE, KAN., Nov. 13.—A community sing, "inspired by MUSICAL AMERICA's encouragement," in the words of the director, Paul O. Goepfert, music supervisor of the public schools, was staged yesterday afternoon by the school chorus and the Mid-Continent Band, in the Beldorf Theater. Bessie Stentz, soprano, was soloist, accompanied by Ellen Gladman, and incidental solos were given by Clyde Knock, clarinet; Charles Bowen, cornet, and Henry Moehring, euphonium.

The *Daily Reporter*, which is giving helpful co-operation, says:

"It did not take long to see the wholesome effect of the community singing. It must have been a revelation to anyone who has been in the habit of attending the Mid-Continent Band concerts. The first strains of 'Nancy Lee,' the first selection, had not been attempted before it was apparent that a new feeling was being established in that audience. The individual restraint, reserve and coldness were giving way to a feeling of unison and the big audience was being transformed from an audience of individuals to a crowd of Independence citizens moved by one impulse and impelled by one sentiment."

"It must have been apparent to every thoughtful person present or to everyone who gave the matter any attention that community singing is an important step in that movement which for a better term is called arousing the 'social consciousness.'"

Grainger Makes Strong Appeal to Grand Rapids Concert-goers

GRAND RAPIDS, MICH., Nov. 14.—Percy Grainger, pianist-composer, gave the first artist recital last evening before the St. Cecilia Society. Mr. Grainger's unique program, rare personality and compelling vitality, made a stimulating appeal. His virtuosity was dazzling and the audience went beyond conventional applause, demanding an encore after each number. E. H.

SPALDING PERFORMS BEETHOVEN SUPERBLY

The Violin Concerto Played with
Superlative Eloquence at
Damrosch Concert

NEW YORK SYMPHONY ORCHESTRA.
Walter Damrosch, conductor. Concert,
Æolian Hall, afternoon, Nov. 19. Soloist,
Albert Spalding, violinist. The program:

Symphony in D, Haydn; Violin Concerto, Beethoven; "St. Francis Preaching to the Birds," Liszt-Mottl; "Waldweben" from "Siegfried," Wagner.

Mr. Spalding has not attempted to take the Beethoven Concerto by violence, nor prematurely. The artistic knight-hood to which he has attained guarantees his worthiness to walk in the exalted places of music. He does not approach the concerto rashly, or in the manner of many a contemporary fledgling, but as one assured in resource, unchallengeable in mastery, magnificently affluent in those qualities that distinguish the artist from the virtuoso. With the sole exception of Kreisler's the writer can recall no performance of the concerto in the space of a decade that equalled Mr. Spalding's last Sunday, either in splendor of outward aspect or in the lambent glow of inward exaltation. A performance of this stamp constitutes a re-creation in the grandest sense, an unfoldment with the force and scope of a revelation.

The violinist was most heartily applauded, and never with better reason than after the first movement. One could have wished for a pause after the second in order to signalize approvingly the indescribable beauty of his proclamation of it.

Mr. Damrosch furnished a good accompaniment. He gave an excellent rendering, likewise, of Haydn's Symphony, "With the Horn Call," which he had never yet played—music that sparkles with the fresh dew of eternal morning. Liszt's bird sermon of St. Francis is not one half as interesting in the orchestra as on the piano. The concert ended joyously with Wagner. H. F. P.

JOHN POWELL DEVOTES PROGRAM TO SCHUMANN

Pianist Gives the Second Recital of His
Series in New York—Three Com-
positions Beautifully Played

John Powell gave the second of his current series of New York recitals in Æolian Hall last Saturday evening, devoting his program to three works of Schumann—the "Fasschingschwank aus Wien," the "Davidsbündlertänze" and the "Carnival." He had a large audience and abundant applause and deserved both, for he never played more exquisitely. On the program he placed a sort of elaborate *apologia* for consecrating his entire list to this particular composer—a superfluous precaution, for if any vindication of his course was, in effect, necessary the manner of his performance furnished it in overflowing measure.

The young pianist is in rare sympathy with these compositions. He finds no difficulty in bringing to them whatever trait they require. His performance is copious in variety, facile in command and exposition of mood, rich in life and color. It was a happy thought that moved him to include the "Davidsbündlertänze" on his program. One seldom hears it. Yet it represents one of the finest fruits of Schumann's most sensitive period. Music of keen subjectivity, here and there the voice itself of introspection, it does not lend itself agreeably to disclosure by those incapable of turning their gaze inward and of searching the secret places of the soul. Mr. Powell played it in a creative vein—inevitably, it seemed, and as a spontaneous rite of self-communion. Such playing—unconscious, as it were, of listeners—infinitely lays the auditor under a spell. There is no young pianist to-day of finer spiritual organization than Mr. Powell. H. F. P.

Many Encores at Hofmann Recital in
Syracuse

[By Telegraph to MUSICAL AMERICA]

SYRACUSE, N. Y., Nov. 17.—The Josef Hofmann recital at the Empire Theater last evening, under the auspices of the Salon Musical Club and the Morning Musicales, under the direction of Laura Van Kuran and the management of A. Kathleen King, was the greatest musical success in years here. There was a packed house. At the end of the program Hofmann played six encores. L. V. K.

"Los Angeles took Miss Macbeth to its heart"

FLORENCE MACBETH

Coloratura Soprano of the Chicago Opera Association

TRIUMPHS ON PACIFIC COAST



TRIBUTES FROM THE CRITICS:

(Los Angeles Daily Times,
Nov. 1, 1916)

**RARE VOICE CHARMS
AUDIENCE; FLORENCE
MACBETH WINSOME**
Young Coloratura Soprano Makes
Her First Concert Appearance
in Los Angeles

By Florence Bosard Lawrence

With all the graces of the young singer much in evidence, Florence Macbeth, coloratura soprano, made her first concert appearance in Los Angeles at Trinity last night.

To an audience which filled the entire main portion of the house she sang a program which asked for no favors on the ground of youth, and in her clear beautiful voice, high and flexible, sang opera, modern German and French and English and Old English ballads with equal assurance.

Miss Macbeth has a winsome stage presence, a manner of much poise and charm, and she possesses many vocal talents to which her youth and comeliness furnish an excellent background. The impression she made on her audience was decidedly favorable. She has been equipped by nature not only with a voice, prime essential of a singer, but with a working mentality as well.

The opening number, Delibes' aria Arlette from "Jean de Nivelle," is one of extreme difficulty, and in the result most uninteresting except as a piece of unusual vocalism. Its chromatic intervals, its involved florid passages and turns would be difficult for a singer of profound experience and with the crystalline brilliancy of voice which only years of singing can give. Miss Macbeth, with soft, pure tones of youth, managed the aria extremely well and then sang a group of French songs with delicious diction and a lyric insouciance which was most appealing, notably the Chère Nuit, Bachelet, and the two Weckerlin numbers, "Chansons les amours de Jean" and "Non, je n'irai plus au bois."

Two familiar operatic favorites—Caro Nome, "Rigoletto" and the Polonaise from "Mignon"—were included in the program and displayed a wide range and limpid voice. Good breath control, the power which abounding health and youth and good training can give, and

a high ambition as her program intimates, promise a recognized place in the musical world for this singer. Two Brahms songs, "Botschaft" and "Das Mädchen Spricht," and one by Rubinstein in the German group were notably well done.

The modern songs in English were perhaps the most dramatic of anything offered. "Star Trysts," by Marion Bauer, is tremendously impressionistic while the Cough-Leigher, "My Love, He Comes on the Skee," was so dashing and brilliant that the audience demanded its repetition. "The Celtic Love Song," by Worrell, again revealed Miss Macbeth's unusually good diction, and "The Moonlight Starlight" by Gilberte was a rhythmic number well sung.

Caroline Zumbach Bliss at the piano offered an extremely and frequently conscientiously accurate accompaniment.

(Los Angeles Daily Examiner,
Nov. 1, 1916)

**REFRESHING; BRINGS
PLEASING IDEAL**
Florence Macbeth's Intimate Art
Delights Hearers

By Edwin Schallert

Just as the basic ideal of pleasant and attractive entertainment pervades much the American stage has to offer, so it would seem that the native singer very often brings the quality of refreshing delight uppermost in his or her art. John McCormack, who is shortly to be heard again in this city, is essentially the appealing and pleasing artist in the finer sense of the latter word. Florence Hinkle last season gave us something of the same spirit among her manifold fascinations. All of these bring sweetness of voice with refinement of style.

The same may be said of Florence Macbeth, whose individual charm and daintily flexible vocal art blended in a way to hold beneath a fine quiet spell a large audience last night at Trinity. Her delicacy, the soft contours of her renditions and their magic warmth proved a revelation of the exquisite in the great majority of her offerings. The effect of the whole spread forth the intimacy, the quiet glow of firelight. It created a feeling of satisfaction without pang, that is the essence of enjoyment pure and simple.

Exclusive Management: DANIEL MAYER, Times Building, New York

French airs, Old English lays, German lieder of the lighter order and a group of modern songs made up an attractive combination that showed the qualities mentioned in the foregoing to especial advantage. The audience insisted on the repetition of several songs from these various groups, including "Des Yeux," a positive rarity in its exquisite poetry of word and melody; the pensively plaintive "Ich Fühle Deinen Odem," by Rubinstein, and colorful "My Love, He Comes on the Skee." The French group as a whole was an excellent medium for the display of Florence Macbeth's talents. The Old English gave us lovely and varying moods of spring and love and old-fashioned ways. The modern English group, closing the program, proved a climax of fitting worth.

Encores followed practically every group, among the pieces being "Lisette" (Bercoland), "River Dream" (Goring-Thomas), "Piccarella" (Salvatore Rosa) and "To a Messenger" (La Forge).

Caroline Zumbach Bliss accompanied the singer with marked effectiveness and response.

(Los Angeles Daily Tribune,
Nov. 1, 1916)

MACBETH SCORES HIT
Youngest of Operatic Luminaries
Delights Huge Trinity
Audience

Florence Macbeth last night delighted a huge audience at Trinity auditorium. With the first vibrant tones of the difficult aria Arlette, of Delibes, the audience became tense with interest. Miss Macbeth kept them in that position until the last lingering note of her last selection.

The program itself was of a nature infinitely appealing to a concert audience and of a perfect neutrality. The offerings were divided into six units and included English, French, German and Italian airs.

Not a little of her overwhelming success was due to the excellent accompaniment of Caroline Zumbach Bliss and to the charm of the singer's personality. Thanks to the ensemble, Los Angeles took Miss Macbeth to its heart and will await impatiently the time when she will again be here.

HEMUS SINGS NEW AMERICAN SONGS

Sousa Setting of Kipling Verses and Other Novelties in Baritone's Recital

PERCY HEMUS, song recital, Carnegie Hall, Monday evening, Nov. 20. Accompanist, Gladys Craven. The program:

"Hear the Winds," Charles F. Carlson; "The Sacred Fire," Alexander Russell; "Ethiopia Saluting the Colors," H. T. Burleigh; "Deep River," H. T. Burleigh; "Through the Meadow," Edward MacDowell; "Earth Is Enough," Claude Warford; "I Am Thy Harp," R. Huntington Woodman; "The Moon Drops Low," Chas. Wakefield Cadman; "Two Sappho Fragments," "To Evening," "Yea, Thou Shalt Die," A. Walter Kramer; "The Painter" (A Humoresque), Fay Foster; "Wood Song," Wintter Watts; "Boots," John Philip Sousa; "The Red Man's Requiem," Marion Bauer; "Unnumbered," Rosseter G. Cole; "Japanese Death Song," Earl Cranston Sharp; "Do You Fear the Wind?" Fay Foster; "My Garden," Eleanor Everest Freer; "When Love Is Done," Maude Haben Luck.

Percy Hemus, the American baritone, has for the past three seasons devoted his programs to the works of American composers exclusively. This year he again adhered to this policy, and presented familiar numbers that have stood the test of frequent hearings in concert and several songs heard in public for the first time. Among the new works were "Boots," by John Philip Sousa; two Sappho fragments by A. Walter Kramer; "Do You Fear the Wind?" by Fay Foster, and "When Love Is Done," by Maude Haben Luck.

Among the new offerings, the Sousa song and Mr. Kramer's "Yea, Thou Shalt Die," a Sappho fragment, inscribed to an uncultured Lesbian woman, in John Adington Symonds' translation, were the most noteworthy. Mr. Hemus possesses a fine, resonant voice of dramatic timbre that he uses skilfully, to better effect in music of a strongly marked rhythmic character than in that of a more tender, lyric mood. His interpretation of Sousa's setting of Kipling's "Boots" conveyed unmistakably the maddening effect upon the soldiers on the march of the monotonous rhythm and the deadly thud of the tramping boots. It was a splendid dra-

matic recitation and roused his hearers to a high pitch of enthusiasm.

Mr. Hemus successfully conveyed the mood of Kramer's Sappho fragments, stunning in their very simplicity and as decidedly Greek as verses from the chorus of one of the old tragedies. H. T. Burleigh's songs met with favor, as did Fay Foster's "The Painter" and "Wood Song" by Wintter Watts, which had to be repeated. In Cadman's "The Moon Drops Low," Marion Bauer's "The Red Man's Requiem" and Fay Foster's "Do You Fear the Wind?" Mr. Hemus caught the wild, tribal note characteristic of the Red Man and gave it eloquent expression.

The popular baritone was recalled time and again, and among his encores gave the ever-popular "Danny Deever," which is admirably suited to his style. Gladys Craven was a sympathetic and capable accompanist.

H. B.

Conductor Hageman Busy Coaching Noted Artists

Richard Hageman, the esteemed conductor of the Metropolitan Opera Company, is giving part of his time this season to coaching singers in operatic and song repertoire. Already his studio in West Forty-fourth Street is busy with

many professional singers, who are availing themselves of the opportunity to work with him. Mr. Hageman is also acting as accompanist in a number of recitals for well-known artists.

"Musical America" Helpful in Music Course in Charles City, Iowa

CHARLES CITY, IOWA, Nov. 17.—The high school has a large class this year in the history of music, which covers the entire year's work and one day a week current events in music are given. MUSICAL AMERICA furnishes valuable assistance for this part of the course. The high school now grants credits to pupils studying the Progressive Series of Piano Lessons, edited by Godowsky, which is taught here by Grace E. Denison. Jessie Dodd is instructor of music in the high school.

B. C.

Movement to Establish Local Orchestra in Montclair

MONTCLAIR, N. J., Nov. 19.—There is a movement on foot to establish a local orchestra in Montclair—an institution that is much needed here—and a call has been sent out soliciting applications for membership. Rafael Navarro has been chosen to act as its conductor.

W. F. U.

ABORNS AGAIN GIVE OPERA IN NEW YORK

"Jewels of the Madonna" Opens Their Popular-Priced Season at Park Theater

Within a stone's throw of the house where they once reigned as overlords of a popular opera régime, Milton and Sargent Aborn returned to New York as the impresarios of a still more popular-priced venture on Nov. 20, when they presented "The Jewels of the Madonna" at the Park Theater. There is no doubt that the performance, at an admission scale from twenty-five cents to one dollar, gave the hearers their full money's worth.

The most commendable feature of the performance was the work of the four leading principals. Lois Ewell's *Maliella* possessed the good qualities with which she made us familiar in the part at the Century. A splendid interpretation of *Gennaro* was given by Salvatore Giordano, in spite of his singing Italian in an opera-in-English cast. He was particularly graphic in his delineation of the Neapolitan blacksmith's religious fanaticism. Of the entire performance, the present writer enjoyed best the work of Louis D'Angelo, a most convincing and resonant voiced *Rafaele*. Lillian Eubank sang the lines of the mother pleasingly.

The weakest spot in the ensemble was the chorus, which sang crudely and stridently throughout the opera. The choral singing off stage following *Gennaro's* exit in Act Two sounded like a village church choir in a Gospel hymn. The orchestra of twenty-one men played none too brilliantly, nor was the conducting of Ignacio del Castillo inspiring.

K. S. C.

Mrs. George Lee Bready gave the first of a series of operatic lecture recitals at the Von Ende School of Music in New York on Tuesday evening, Nov. 14. The school auditorium was crowded with a discriminating audience which manifested deep interest in the occasion. "Boris Godounoff" was the subject of the lecture.

SASLAVSKY-BEHRENS RECITAL HAS CHARM

Quartet and Pianist Offer Fine Program, Played with Great Artistry

Æolian Hall on Monday evening, Nov. 20, was amply occupied by an audience which relished thoroughly the program provided by Cécile M. Behrens, the pianist, with the collaboration of the Saslavsky String Quartet.

The evening opened with a delightful exposition of a delightful work—Mozart's D Major Quartet, Op. 21. Clear, crisp, sensitively colored, was the Saslavskys' reading of this music. On its heels came a Sonata for violin and piano in E Major by the Finnish composer, Erkki Melartin. Miss Behrens and Mr. Saslavsky presented it. The Sonata has been heard in New York on only one previous occasion, we believe. Melartin's

musical thought is often vivid and pregnant with power; no less often stagnant, hopelessly superficial. The first movement is draped about a lay figure which resembles startlingly Edvard Grieg. The artists did it justice, playing with such spirit as is born of affection for and complete intimacy with the deeper currents of its pages.

A superb finale was provided by Novak's Quintet in A Minor, Op. 12, in which Miss Behrens appeared with the Saslavskys. This exceedingly fine score had a very praiseworthy exposition, especially the exquisitely made variations. A word about the Saslavsky Quartet is not amiss. The personnel as it now stands is a truly felicitous combination. Englebert Roentgen, the Dutch 'cellist, is one of the finest artists in this genre that the writer has had the fortune to hear. Miss Behrens, too, sought and maintained consistently an artistic level. There was warm approbation for the players.

B. R.

MARCIA VAN DRESSER

Scores in Recital in Boston

BOSTON TRANSCRIPT.

MISS VAN DRESSER SINGS

A Concert in Which a Singing Actress of German and American Stages Proves Her Excellent Quality in the Unadorned Song of a Well-Made Programme

Varied are the opera singers from Chicago who pay their respects to this city in the round of a concert tour.

Quite the opposite in every respect is Miss Marcia van Dresser, a thoroughly trained singer and permanent member of the company, who nevertheless is as absolutely a concert singer as if she had never sang to an orchestra in her life. Though she paid only a second yearly visit to Boston yesterday afternoon in Jordan Hall, surely a Boston audience has seldom given as warm a reception to a comparatively strange singer from a far city. Undoubtedly there were those at yesterday's concert who learned to appreciate Miss van Dresser last year, but there must have been many who dropped in through vague hearsay or chance. To all, Miss van Dresser very evidently gave a most enjoyable entertainment.

As opera singers go, she perhaps resembles Miss Hempel as nearly as any of our eastern celebrities. Tall, handsome, erect of carriage, and vigorous

and healthy of body, she possesses a broad, human intelligence which is always evident in her personality and in her singing. It is this that lends her voice its peculiar charm—quiet, reserved, thoughtful, genuinely alive to the sentiment of every phrase and turn of a song. Her voice, too, has its peculiar beauties of quality, and she expresses her character in her skillful and tasteful use of it. Its inflections are varied and significant.

...

Miss van Dresser faithfully devoted her intellectual and emotional understanding to the intention of each composer. She did not court emotion with the sensuousness of her voice, nor drive a climax with the mere thrill, but the emotion and the climax were nevertheless present.

BOSTON JOURNAL.

Marcia van Dresser, one of the distinguished members of the Chicago Opera Company, gave a song recital at Jordan Hall yesterday, presenting for the most part unfamiliar selections from the works of prominent European composers. Song by Sibella, Santoliquido, Zandonai, Erich Wolf, Gabriel Faure, and Stravinsky formed the bulk of the unusually attractive program. Mme. van Dresser's performance was marked by vocal and intellectual power of the highest order. It was warmly appreciated by the music lovers present.

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Oct. 11th—ÆOLIAN HALL—Nov. 4th

WINS UNANIMOUS PRAISE

Significant Sentences from New York Critics:

Mr. Henderson in THE SUN, Oct. 12: "Mr. Gardner bids fair to take a leading position among violinists."

Mr. Aldrich in THE TIMES, Oct. 12: "His performance yesterday was admirable in many ways and affirmed his place as a serious and accomplished artist, a master of the technique of his instrument, as well as of the higher attributes of a ripe and finished style."

Mr. Krehbiel in THE TRIBUNE, Oct. 12: "He played it (Tchaikowsky Concerto) like a veteran and in it disclosed all the volume of tone and technical proficiency essential to its successful performance."

Mr. Sanborn in THE GLOBE, Oct. 12: "The silvery beauty of the tone he drew from it was a delight."

Mr. Morris in THE HERALD, Oct. 12: "He has broadened his scope, plays with greater spirit and more feeling."

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Management: ANTONIA SAWYER, Inc., Æolian Hall, New York



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NEW MUSIC—VOCAL AND INSTRUMENTAL

PERCY GRAINGER has edited, fingered and revised his "Four Irish Dances" for the piano, and in their new edition they are issued by J. Fischer & Bro., New York.* Mr. Grainger performed two of these numbers in his recitals last season and owing to the demand for them set himself the task of getting them in order in a new edition.

The dances, "A March-Jig" ("Ma-guire's Kick"), "A Slow Dance," "The Leprechaun's Dance" and "A Reel," are compositions by Charles Villiers Stanford for orchestra; Mr. Grainger's part has been to make piano compositions of them. Of course, in the process of doing so he has infused into them much of his own engaging musical personality. He has made them big concert pieces, such as will attract the performer. And in their handling he has shown fine skill and keen musicianship. The tunes are given in a preface unharmonized and with an explanation of their character and their origin. In this way it is possible to see exactly what has been done in the process of composition by Stanford and transcription by Grainger.

Mr. Grainger here exhibits another talent, too, namely that of drawing. He has prepared a very original title-page drawn by himself. The lettering is in white and gold and little Irish harps adorn the four corners of the page. In short, a very Irish title-page!

* * *

FROM the press of Hinds, Hayden and Eldredge come some new, attractive issues.† Two compositions for violin with piano accompaniment, by Ernest E. Schuyten, a Reverie and Berceuse, present a new composer of gifts. The Reverie is a slow movement of melodic charm, simple in style, yet not wholly conventional. In the Berceuse, despite the simplicity of the opening measures, there is a good deal of fine writing along free lines. Mr. Schuyten has an harmonic sense and displays it here splendidly. The pieces are not too difficult and will be useful in teaching.

For the piano there is a "tune" salon piece, "The Robin's Lament," by Nicholas Davids. It is well written and will probably be very successful. Under the title, "Twilight Musings," we find six pieces for the piano by Emil Lesage. "Good News" is an *Allegretto* in D major, common time; "The Siesta," a *Moderato* in G major, 3/4 time; "Sunshine and Rain," an *Allegretto* in F major, 2/4 time; "Contentment," a *Moderato* in G major, 2/4 time; "Complaint," an *Andante* in C major, common time, and "The Whirlwind," a *Presto* in C minor, 3/4 time. These six compositions are well written, lie well for the fingers and are truly effective short piano pieces. Melodically they recall at times other compositions with which we are familiar, yet they are so carefully constructed that the resemblances are fleeting. Welcome additions to the literature, if un-

*FOUR IRISH DANCES. Composed by C. Villiers Stanford. Arranged for the Piano by Percy Grainger. New Edition, Revised and Fingered by Percy Grainger. New York: J. Fischer & Bro. Price, \$1 net each.

†REVERIE, BERCEUSE. Two Compositions for the Violin with Piano Accompaniment. By Ernest E. Schuyten. Price, 30 and 50 cents each, respectively. "THE ROBIN'S LAMENT." For the Piano. By Nicholas Davids. Price, 40 cents. "TWILIGHT MUSINGS." Six Compositions for the Piano. By Emil Lesage. Price, 40 cents each, barring the third, 50 cents. New York: Hinds, Hayden & Eldredge.

pretentious, they have a decided value for pedagogic purposes. They are provided with fingering.

IN "Carl Fischer's Music Library," a series of rare value in instrumental educational works, appear three volumes of "Foundation Studies" for the violoncello, selected by Alwin Schroeder, an authority on this instrument.‡ Mr. Schroeder, through his experience as solo cellist of the Boston Symphony and as a member of the Kneisel Quartet for many years, is finely equipped to prepare such a set of studies. He has arranged them in progressive order, so that the student will be helped as much as possible.

Studies by Buchler, Cossmann, Dotzauer, Dupont, Franchomme, Grütz-macher, Kummer, Lee, Merk, Piatti and Schroeder are found in these three albums, which range from the simplest exercises on open strings and first position matter (Nos. 1, 2, 3, 4, etc., Vol. I) to the very taxing *études* by Piatti and Servais at the end of the third volume—*études* which only advanced players can perform.

In his preface, Mr. Schroeder explains that many years ago, when he was a teacher at the Royal Conservatory of Music in Leipsic, he contemplated the preparation of this series of cello studies. On coming to America his activities as soloist took up so much of his time that it had to be indefinitely postponed. Therefore, he has only now, after his almost complete retirement from public appearance as a concert artist, been able to accomplish this work, long cherished by him as a help for students and teachers.

* * *

THE house of Schirmer has issued two songs for use at Christmas by two widely known composers, Oley Speaks and C. Whitney Coombs.§ The former is better known as a composer of secular music and the latter for sacred songs, but both have succeeded well in their new offerings.

Mr. Speaks's "There's a Song in the Air" is very creditable. It seems to possess more variety than anything we have seen from his pen in some time; quite appropriately, he has introduced into the accompaniment the old German Christmas song, "Heilige Nacht! Stille Nacht" and the impressive "Adeste Fidelis." The voice part is very singable and melodious throughout and reaches a fine climax at the close. Editions for high, medium and low voices are published.

"Star of the East" is the title of Mr. Coombs's song and it has a violin obbligato to enhance its effectiveness, the composer employing the stringed instrument in very free imitation on his main theme. There should be many singers to interpret this song with good effect, for it has a distinct appeal and its broad lines will win the favor of its listeners. It is issued for high and low voices.

* * *

BOOSEY & CO. have issued a volume of "Songs of the Hebrides," twelve selected songs from the collection which

‡170 FOUNDATION STUDIES FOR VIOLONCELLO. Edited and Arranged in Progressive Order by Alwin Schroeder. Three Volumes. Carl Fischer's Music Library, Nos. 781, 782, 783. Price, \$1.50 each. New York: Carl Fischer.

§"THERE'S A SONG IN THE AIR." Christmas Song for a Solo Voice with Piano Accompaniment. By Oley Speaks. "STAR OF THE EAST." Christmas Song for a Solo Voice with Piano Accompaniment and Violin Obligato. By C. Whitney Coombs. Price, 60 cents net, each. New York: G. Schirmer.

Marjory Kennedy-Fraser has made known in recent years. Folk-loreists will have a wonderful time making themselves acquainted with these unique melodies, which seem almost to come from another world. Mrs. Kennedy-Fraser is well known and her work with her daughter attracted much attention in New York last year.

She has collected these songs from the natives of the Hebrides; she has been to the Isles of Eriskay, Barra, North and South Ulst, Benbecula and the Lewis and has been aided by Kenneth Macleod, a noted poet and litterateur, native of Eigg. She gives him much credit in her preface. The translations from the original Gaelic have been made in collaboration with Mr. Macleod.

In this volume we find "The Christ-Child's Lullaby," "Kishmul's Galley," "The Sea-Gull of the Land-Under-Waves," "An Island Sheiling Song," "A Hebridean Sea-Reiver's Song," "A Fairy Love Song," "Tir-Nan-Og" ("Skye Fisher's Song"), "Milkmaid Croon," "A Churning Lilt," "Spinning Song," "In Hebridean Seas" and "The Death Croon." We shall not attempt to choose favorites from these twelve; we can merely say that we consider them gems of a folk-song treasury with which the world is absurdly unfamiliar. We can conceive of Percy Grainger waxing enthusiastic over these melodies and we can feel certain that he would have set them artistically had he been called upon to. But we must record that the accompaniments which Mrs. Kennedy-Fraser has provided are more than adequate. They are natural, and in the character of folk-music. The volume should be in the library of all music-lovers who have a place in their hearts for the songs of the people.

Ballads from the Boosey press include A. Louis Scarmolin's "One Wish," Harold Samuel's "A New Little Visitor," William H. Perrin's "When You Are Near," Ivor Novello's "Hindu Lullaby"—not very Hindu, but very charming—Charles Marshall's "The Pearl Cross and 'Out of the Past,' Raymond Loughborough's "A Song of Exile," Girard Blair's "Constancy," full of false accents and a most inadequate setting of a good poem by Charles Hanson Towne; A. W. Finer's "Barley Garden," Francis Dorel's "Calling Me Home to You" and Vernon Eville's sacred song, "Bow Down Thine Ear."

* * *

WITH his "Water-colors" (Chinese Tone Poems), four songs for a medium voice with piano accompaniment, John Alden Carpenter has added a set of songs of real worth to his list. That praise largely unjustifiable, which was meted out to this gifted American when his songs were first brought out several years ago and a propaganda made for them would come with better grace with these songs. Much that he has written and published is inconsequential. Some of it is fine, viz., his setting of Tagore's "The Sleep That Flits" and the superb "The Day Is No More," the last the best piece of music we have seen from his pen.

In "Water-colors," issued in a very engaging album by the house of Schirmer,|| Mr. Carpenter has taken four

||SONGS OF THE HEBRIDES. Collected, Edited, Translated and Arranged for Voice and Piano by Marjory Kennedy-Fraser and Kenneth Macleod. Price, \$1.50 net. NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Price, 60 cents each. New York: Boosey & Co.

†WATER-COLORS. Four Chinese Tone Poems for a Medium Voice with Piano Accompaniment. By John Alden Carpenter. New York: G. Schirmer. Price, \$1.25 net.

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translations by Herbert A. Giles from the Chinese. Fortunately, he has not used the same poems that other Americans have, with Cranmer-Blyng translations. He has interested himself in "On a Screen," by Li Po; "The Odisque," by Yü-hsi; "Highwaymen," by Li She, and "To a Young Gentleman," this poem from the "National Odes of China," which none other than the great Confucius collected back in 500 B. C.

We had the pleasure of hearing these songs at Christine Miller's New York recital this season. We like them very much. And it is not only because the gifted contralto interpreted them so finely and made them so delightful to listen to. The songs—unlike most of Mr. Carpenter's productions—are unaffected and do not take themselves too seriously. And there is a new feature to be noticed in them. The composer, who in his earlier songs wrote with no regard for the voice, or rather for the "vocal line," now uses judgment, and as a result turns out voice parts of rare charm, such as the fascinating "A light skiff, propelled by some boatman's fair daughter," a vocal phrase worthy of a master. The piano parts are very lovely, very subtle as, for instance, the opening of "On a Screen," which we hope all accompanists will play with the color of muted strings in mind. Mr. Carpenter must surely have thought of that. And, best of all, we must congratulate the composer, because he has not tried to write "Chinese music." The futility of that sort of thing must have been apparent to him. Either that or he has seen the feeble attempts of some Americans to write *à la Chinois*. It doesn't work out! Only in the introduction to "Highwaymen" do we find anything of the kind and here it is very legitimate and appropriate.

These songs represent a phase of our music that must win respect wherever observed. Mr. Carpenter will go far as a song composer if he continues making the strides which he gives evidence of making in his "Water-colors."

A. W. K.

A joint recital was given by Marguerite Copeman, violinist, and George Packer Little, baritone, at the Country Life Permanent Exposition, in Grand Central Palace, New York, on Saturday evening, Nov. 11. Sue Simonson was at the piano.



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Sang at the First Musicale of Haarlem Philharmonic Society of the City of New York, at the Waldorf-Astoria, Thursday, November 16

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Charles Dalmorès, the French Tenor (Left), in the Disturber IV. James E. Pugh, Owner and Builder of the Motor Boat, Stands Behind Him. Mr. Dalmorès Is Also Shown in Life Preserver, Ready to Go on Board the Disturber IV.

CHICAGO, Nov. 11.—The fastest motor boat in the world was requisitioned this week to furnish thrills for Charles Dalmorès, French tenor of the Chicago Opera Association. Dalmorès took a lake ride in the Disturber IV and got even more excitement out of it than the rest of Chicago was getting out of watching the returns of the election. The tenor encased himself in one of the latest model life preservers, stuffed cotton in his ears to muffle the roars of the twelve big hundred-horsepower cylinders and rode out over Lake Michigan on an air bubble. The Disturber made sixty-four miles an hour under the skillful pilotage of its owner and builder, James E. Pugh. The craft's nose was clear of the water, daylight showing underneath, and the stern was hidden in a white mist of flying foam.

ORRIN BASTEDO

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"I own the fastest boat on Lake Geneva, but it is nothing like this," commented Dalmorès after his ride. "It goes only twenty-five miles an hour. I would not have missed my ride in the Disturber for a season's singing. I would rather have that ride than loop the loop in an airplane, and I'm going to do that, too, some day. I had heard of the tremendous speed made by the Disturber when it was taken to Europe two years ago, but the reality exceeds all expectations. It was the greatest thrill of my life. But the noise of those cylinders! They sounded like the cannon when I was at Pont-a-Mousson in the first year of the war. My ears are ringing yet."

"Would you like to take another ride?" Dalmorès was asked.

"Not to-day. It is a wonderful experience, but the thrill is too great to undergo too often. It was something to remember for a lifetime." F. W.

Oscar Seagle Returns from Successful Tour of the Northwest

Oscar Seagle, the distinguished baritone, returned to New York this week from an exceptionally successful tour through the Northwest, and has opened his studio apartment in the Hotel Majestic, Central Park West and Seventy-second Street. The studio has been specially equipped for accommodating the unusually large class which has awaited Mr. Seagle's return to the city. During December, Mr. Seagle is booked for several recitals and concerts in the East. He will give a Boston recital Dec. 11, followed by other engagements in that section, and will then appear in concert in Philadelphia in a recital at the Harvard Club, New York, two New York recitals at the Harris Theater, a recital in Brooklyn, and the Schola Cantorum concert, Jan. 31. In February Mr. Seagle will make a tour of the South and Southwest.

Martinelli Sings with Chicago Symphony

One of the most notable events in the concert tour of Giovanni Martinelli, the tenor of the Metropolitan Opera Company, was his appearance in Cleveland on Oct. 31. As soloist with the Chicago Symphony Orchestra Mr. Martinelli had a reception which reached a high water mark of enthusiasm, even for him. Signor Martinelli added another achievement to his concert record on Nov. 5, the last day of his tour. On this date he was suddenly called upon to take the place of Pasquale Amato, as the baritone had been taken ill. Substitutions of this sort are usually a more or less thankless courtesy on the part of the singers who consent to appear before an audience that has been expecting to hear another artist. Mr. Martinelli was entirely successful, however.

Ballet Russe in Pueblo, Col.

PUEBLO, COL., Nov. 17.—A large attendance greeted the Ballet Russe, with Nijinsky and the orchestra, directed by Pierre Monteaux, at the New Nixon Theater yesterday. L. J. K. F.

Carmen Alfonso, a Spanish lyric soprano, arrived on the liner Montevideo on Nov. 7 to join a Spanish light opera company which is being formed in New York to tour South and Central America.



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TAMPA CLUB CONCERT

A Program of Shakespearean Music—
Season of Opera Assured the City

TAMPA, FLA., Nov. 10.—The Friday Morning Musicales gave the second of this season's concerts, Nov. 10, the subject being "Shakespeare in Music." The membership has greatly increased this year, the figure exceeding 250. The program of Friday last was under the direction of Hulda Kreher, one of the leading violinists of the city. The performers included the Kreher Orchestra, Mrs. G. D. Hauser, Mrs. R. M. Prince, Jessie Frieda Till, E. V. Whitaker, Pauline Holmes, Mrs. J. M. Grantham, Mrs. E. Lyle Griffin, Mabel Snavely, Mme. Helen Steer Saxby, Mrs. W. D. Bailey, Mrs. Julien Efrid, Mrs. Arthur Webb, Mrs. B. M. Sullivan and Miss Wesiberg.

Among the music societies of this city the Tampa Music Club, organized here three years ago, is making rapid strides. Its officers for this year are: Mrs. C. W. Green, president; Mrs. A. W. Baker, vice-president; Esther O'Neil, secretary; Frances Holmes, treasurer, and D. F. Conoley, Helene Steer-Saxby and Hulda Kreher, directors.

It is now assured that among the presentations in Tampa for this season will be the Chicago English Opera Company, which is to be heard here in January. The Lyceum program for the season announces, among its other attractions, the Scotney-White company, operatic singers.

Although the Southern Conservatory of Music has been in existence but three months in this city, it has already purchased ground for a new building, the erection of which is to begin immediately.

J. W. L.

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PACIFIC COAST TOTS APT IN MUSIC STUDY

School Teachers of Washington
Cite Success with Pupils,
at Spokane Meeting

TACOMA, WASH., Nov. 20.—The efficacy of music in rural schools was brought out recently during a session in Spokane of the joint Teachers' Institute of Stevens, Ferry and Spokane counties. "Grace Holman, supervisor of music in Spokane, gave an interesting address and demonstrated her remarks with a class of fourth grade pupils," said Lucy B. Lamson, teacher of music in the Tacoma public schools, who was at the meeting. "Miss Holman gave splendid interval and rhythm drills," she said, "including chromatic tones. The children responded individually without hesitation. They were very familiar with the elements of notation and everything pertaining to their work. They sang some beautiful songs with clear voices. I visited the Emerson, Lincoln, Garfield and Jefferson schools of Spokane and noted some interesting points in music work."

Miss Lamson stated that the work in all the grade with monotonies and untrue voices was productive of good results. The imitation of familiar home and street calls served their purpose, she said, to stimulate the children to produce certain tones. "Voices were classified as true, untrue and monotonies," she said. "As soon as results justified, children were promoted to a higher class. The sight-reading in the third grade with the books was well done. The pupils sang the words of the song at sight, repeating a note, using the syllable name for it. The songs were then repeated, using only the syllables. The teaching of part-singing and chord work in the intermediate and upper grades was also well done. The tone quality was excellent. In one class the children were delighted with the fact that when the visiting supervisors were not looking at them they could not distinguish the boys' voices from the girls', so pure were all the tones."

"In addition to the sight-singing, musical interpretation, musical appreciation and orchestra work are carried on in the grades." A. W. R.

RECITAL IN MANHATTAN, KAN.

Contralto and Pianist, of College Faculty, Delight Their Hearers

MANHATTAN, KAN., Nov. 14.—May Carley, contralto, and Fanchon Easter, pianist, members of the musical faculty of the Kansas State Agricultural College, gave a joint recital last night in the College Auditorium before a large and appreciative audience. Miss Carley's mellow and wonderfully deep contralto voice was heard to great advantage in a group of German songs and in the aria from "La Gioconda." Her greatest triumph, however, was scored in Macfadyen's "Inter Nos," which was sung in superb style and with dramatic intensity. Miss Carley's program was as follows:

First group, Beethoven's "Ich liebe dich," Bach's "Willst du dein Herz mir schenken," Wolf's "Zur Ruh, zur Ruh," and Franz's "Im Herbst"; second, "Voce di Donna" from Ponchielli's "La Gioconda"; third group, Galway's "Alone upon the House-tops," Macfadyen's "Inter Nos," Coleridge-Taylor's "Life and Death," and Rachmaninoff's "Floods of Spring."

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Miss Easter's contribution to the program was two-fold, that of a most acceptable and tactful accompanist to Miss Carley and that of an accomplished performer. Her numbers ranged from Haydn to Debussy. Her interpretation of the Haydn Andante showed rare musical intelligence and an observance of the Haydn traditions, found all too seldom nowadays. Of the other numbers, the Chopin Prelude, played with great spirit; the Cyril Scott and Debussy selections, admirably done, and the Saint-Saëns Etude, bristling with technical difficulties, but brilliantly performed, are worthy of special mention in a program that throughout was far above the average. These were the numbers given by Miss Easter:

First group, Haydn's Andante con variazioni, D'Albert's "Gavotte"; second group, Chopin's Etude, Op. 10, No. 12 and Prelude Op. 28, No. 8, and Liszt's "Un Sospiro"; third group, Cyril Scott's "Caprice," Debussy's Prelude to l'enfant Prodigue, and Saint-Saëns' Etude en forme de Valse.

J. R. M.

AN ACCOMPLISHED PIANIST

Carol Robinson of Chicago Makes Auspicious New York Début

CAROL ROBINSON, pianist. Recital, Comedy Theater, afternoon, Nov. 20. The program:

Prelude, Choral and Fugue, César Franck; Sonata, Op. 22, Schumann; Prelude, Op. 45, and Barcarolle, Op. 60, Chopin; "Winter" (from Four Little Poems), Op. 32, and "Of Br'er Rabbit" (from "Fireside Tales"), Op. 61, MacDowell; Etude, Op. 15, No. 7, and Etude, Op. 15, No. 9, Bortkiewicz; Valse Impromptu, Liszt; Scherzo B Minor, Balakireff.

In spite of acoustics totally inimical to piano tone, Miss Robinson showed herself a very charming and accomplished pianist. The young woman comes from Chicago and is said to be a favorite pupil of Fannie Bloomfield-Zeisler. She is not molded on the heroic order, but her attainments should suffice to place her among those whose visits New York music-lovers will henceforth anticipate with pleasure. They comprise a sympathetic personality, a total absence of affectation, a sincere attitude which is the more appealing for the simplicity with which the girl performs her stint; a musical nature, real technical competency, appreciation of style and the poetic stamp. Both her Franck number and her Schumann sonata illustrated her distinctive and gratifying gifts.

Miss Robinson's New York début must be accounted entirely auspicious.

H. F. P.

Lila Robeson Heard in Cleveland and Elyria, Ohio

Lila Robeson gave successful recitals in Cleveland and Elyria, Ohio, recently just before the opening of the Metropolitan Opera season. Miss Robeson is at home equally in concert and opera.

Miss Frankie Holland, a pupil of Elizabeth Kelso Patterson, was the singer for the Alumni Association of the New York Chapter of Mary Baldwin Seminary, which held its meeting at the Hotel Martinique on Nov. 15. Miss Holland's voice was warmly admired. Helen Erskine, pianist, played the singer's accompaniments and contributed several solos.

MAUD ALLAN THRILLS ERIE WITH HER CLASSIC DANCES

Apollo Male Chorus Concert and the
Arthur Shattuck Recital Among
Notable Events

ERIE, PA., Nov. 18.—On Nov. 1 the gifted and poetically inspired Maud Allan and her company appeared at the Park Opera House, giving a delightful program of classic dancing before an audience that expressed enthusiastic appreciation of Miss Allan's exquisite interpretations. The Maud Allan Symphony Orchestra was under the direction of Ernest Bloch.

On Nov. 15 the Erie Apollo Club Male Chorus gave its first concert of this season's series, presenting Theo Karle, the eminent tenor, and Helen Pugh, the pianist, as assisting artists. The singing of the club was better than ever, the

program, particularly pleasing, including the "Miserere" scene from "Il Trovatore," with the solos admirably taken by Winifred Pletz, soprano, and Harold Johnson, tenor. Fred Sapper was at the piano for the club.

Perhaps no greater pleasure has been enjoyed this season than that given by Arthur Shattuck, the well-known pianist, at the Little Playhouse last evening. His poetic interpretations, intelligent phrasing and brilliant technique, so ably used to express the inner meaning of the compositions comprising the varied program presented was a delight to his audience. E. M.

Abraham Haitovitch, the blind Russian violinist, was heard by a small but clamorous gathering in the music hall of the Brooklyn Academy of Music Nov. 19.

Fritz Kreisler played to a throng at the Brooklyn Academy of Music on Nov. 17.



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THIS song is one that will commend itself to the church singer at the first glance. It is a rich, luscious melody which affords the voice every opportunity for full-toned and effective display, and is at the same time truly devotional in spirit. Bishop Heber's beautiful Christmas hymn has yet to find a more sonorous and more expressive setting. A violin obbligato happily qualifies the melody with its vivid string tone, yet Mr. Coombs' song has enough of sweep and power to dispense with it if need be.

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There's a Song in the Air. High in G (D-G). Medium in F major (C-G). Low in Eb (Bb-Eb). Net, 60c.

THIS is beyond doubt one of the most appealing sacred songs which Oley Speaks has written. A short introduction proclaiming the message of peace and good will is followed by a joyous Christmas melody which, with growing animation and fervor, brings the *Song in the Air*, rejoicing in the heavenly birth, to its exultant climax. It is one of those Christmas songs whose naturally vocal quality gives the singer an opportunity to concentrate whole-souledly on sheer beauty of expression.

G. SCHIRMER

New York

VERNON STILES WINS HONORS IN RECITAL

American Operatic Tenor Makes Excellent Impression in Concert Début

VERNON STILES, song recital, Carnegie Hall, Thursday afternoon, Nov. 16. Accompanist, Richard Epstein. The program:

"I'll Sail Upon the Dog-Star," Purcell; "Mary of Alendale," Old English; "Tre giorni son che Nina," Ciampe; "Il mio bel foco," Marcello; "Dichterliebe," "In wunderschönen Monnat Mai," "Aus meinen Thränen," "Die Rose die Lilje," "Ich grölle nicht," "Hör Ich das Liedchen klingen," "Ein Jungling liebt ein Mädchen," "Am leuchtenden Sommermorgen," "Ich hab' im Traum geweinet," "Die alten, bösen Lieder," Schumann; Twenty-third Psalm (with harp and organ accompaniment, as written originally); "King Saul," Moussorgsky; "Tell Me, Little Star," Moussorgsky; "The Last Hour," Kramer; "Diogenes," Herreshoff; "Ah, Moon of My Delight," Liza Lehmann.

Vernon Stiles has been singing opera in Germany for such a long period of time that Americans have almost forgotten that he is a native tenor who gained his early experience in this country.

Even if the audience at Carnegie Hall (a very large one, by the way) found difficulty in identifying him, it was by no means tardy in realizing that a tenor with a glorious, healthy voice was singing and giving of his best in English, German, Italian and American songs.

In appearance like a young Siegfried and with the voice and manner of the heldentenor, Mr. Stiles reached his greatest heights in Moussorgsky's stirring ballad, "King Saul." A powerful voice, fine dramatic instinct, and flawless diction helped Mr. Stiles materially in gaining the desired effect in this excellent number.

It was quite clear from the program that Mr. Stiles offered that his chief aim was not merely to disclose his vocal resources nor to dwell at length upon the natural beauties of his voice. The Schumann cycle, "Dichterliebe," revealed him as an artist of deep understanding and one capable of bringing to the surface the inner qualities of a song and conveying them successfully to his hearers. It was too bad that frequent applause broke the thread on which these fragments are strung, for Mr. Stiles sought to maintain the mood that he established at the outset.

Liszt's setting of the Twenty-third Psalm offered no occasion for enthusiasm, as far as the work itself was concerned. Accompanied by Bruno Huhn at the organ, and Charles Schuetze, harpist, Mr. Stiles made the most of the number, singing it in splendid declamatory style.

In the last group, A. Walter Kramer's "The Last Hour" earned a repetition, as did Herreshoff's "Diogenes," a trivial but clever bit of writing. As an encore Mr. Stiles sang "Sing Me Songs of Araby." In many respects Mr. Stiles shows the effects of singing in German opera, but his voice is one of the most resonant and dramatic heard on the concert platform in a long time. He earned the ovation that was accorded him for his artistic and straightforward singing. Mr. Epstein supplied excellent accompaniment. H. B.

Aurelio Giorni Plays in Boston

BOSTON, Nov. 18.—On Tuesday evening Aurelio Giorni gave a piano recital in Jordan Hall. Mr. Giorni is a young pianist with a good stage presence and a technique which is very adequate. The Fugue, which formed part of his first number, was well adapted to exhibit his very excellent finger control, and the performance was clean-cut throughout.

The last part of his program was, on the whole, much better suited to him than the first. Although he would introduce not the slightest rubato into the Chopin numbers, his ability to surround a melody with the daintiest of filagree accom-

paniment was very effective, particularly in the Scherzo, which he played very brilliantly.

As a pupil of Sgambati, he felt called upon to include two of his master's compositions, and in these he was at his best. The Toccata is a number well suited to him, with its running passages and clever contrasts. The "Boite à musique" was a very novel "musical jest." The tinkling music box which played "Old Folks at Home" with the most variegated harmonies, was an amusing toy, and held the interest throughout. Mr. Giorni's own "Fughetta giocosa" received its first performance, and was heartily applauded. DONALD W. MACARDLE.

1000 TURNED AWAY AT METROPOLITAN CONCERT

Great Audience at "First Night" Hears Three Noted Soloists and Opera Orchestra, Under Hageman

Mischa Elman was billed as the stellar attraction for the opening Sunday night concert at the Metropolitan, but he found artistically formidable competition in the other soloists, Sophie Braslau and Arthur Middleton. This is not derogatory to the violinist, for the audience was markedly demonstrative on the occasion of the opening Sunday concert and cheered Mr. Elman, mannerisms and all. In fairness to some discriminating listeners it must be said, however, that the performer's exaggerated exhibition of ego obscured much of the artistic merits of his brilliant work. Mr. Elman could not even tune his violin without a good bit of swagger and pose. He furnished his own obbligato for the Goldmark concerto in the form of facial contortions and bodily movements that suggested the actions of a dizzy harlequin on the storm-deck of a tossing vessel. If he could hear some of the comment he might be cured of these idiosyncrasies. However, he was recalled a number of times and gave several extras. Conductor Richard Hageman deserves mention for his skill in following the whimsy notions of the swaying soloist.

Sophie Braslau won her distinction honestly with the "Rienzi" aria and her other offerings. She put her art to good use in the Donizetti "O, mio Fernando." Arthur Middleton was a delight in the "Messiah" air, "Why Do the Nations So Furiously Rage?" and the "Largo al factotum." He injected an energy and emphasis into the Handelian aria that lifted it out of the rut of convention.

The orchestra was in fine form and did justice to all the offerings, under the intelligent guidance of Mr. Hageman. The Lalo overture was notably good in the hands of Mr. Hageman.

About 1000 persons were unable to secure admission to the concert. A. H.

Felix Garziglia in All-French Piano Program

Felix Garziglia, the French pianist, gave a recital of French music at the Malkin Music School on Saturday evening, Nov. 18. Mr. Garziglia, who is a new acquisition to the school's piano department this season, demonstrated his fine gifts in a long list of shorter compositions by contemporary French composers. There were such things as Fauré's First Romance, Chaminade's "Automne," two Chabrier pieces, six by Debussy, including the "Jardin sous la Pluie" and "Reflets dans l'eau" and at the close Saint-Saëns's "Etude en forme de Valse," which he played very brilliantly. Mr. Garziglia was applauded with enthusiasm by a large audience of invited guests.

Lillian Abell, the New York pianist, played Chopin's Prelude in C Sharp Minor and Etude, Op. 10, No. 10, and Brahms's Rhapsody in B Minor at the residence of Mrs. Carl Spilker in White Plains, N. Y., recently, the occasion being a reception to the Southland Club of New York City. The assemblage was a large one and, judging from the applause, the playing of Miss Abell made a deep impression.



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CLEVELAND HEARS STOCK AND KUNWALD

Maud Powell and Martinelli Soloists—Hochstein and Seagle in Recitals

CLEVELAND, OHIO, Nov. 18.—Symphony concerts under the auspices of the Musical Arts Association and the management of Adella Prentiss Hughes have already brought two great orchestras to the city, the Chicago Symphony Orchestra, which gave a magnificent performance of the Rachmaninoff E Minor Symphony recently, under Frederick Stock, and completed an unusually well built program with the Enesco "Roumanian Rhapsody" and "Finlandia," Sibelius. Martinelli as soloist achieved a notable triumph in arias from "La Gioconda" and "La Tosca." The second concert on Nov. 17 brought Maud Powell with the Cincinnati Symphony Orchestra. Conductor Kunwald gave a highly poetic and satisfying reading of the Beethoven "Pastorale," and Mme. Powell played with finished art the Third Saint-Saëns Concerto. A fascinating encore was the Massenet song, "Le Crépuscule," arranged for violin and harp.

Martinelli after his brilliant success at the symphony concert on Tuesday was hurried back to Cleveland on Sunday for the second concert of the Peoples' Course under the direction of Mrs. M. A. Fanning, substituting for Amato, who was indisposed. With David Hoch-

stein, a fine recital was given in which the two young artists vied with each other in winning their audience.

Paderewski filled Gray's Armory to the doors, holding the rapt attention of his adoring audience for nearly three hours.

Oscar Seagle opened the season at the Fortnightly Musical Club in a recital of French and Italian songs, making a strong appeal to a cultivated audience by the suavity of his lyric style and his marvelous breath control.

Povla Frisch and Jean Verd opened the series of Friday Musicales at Hotel Statler under the management of Mrs. Hughes and Mrs. Sanders. Highly individual both in her appearance and her vocal presentation the Danish soprano delivered a varied message with great distinction. Jean Verd, as assisting pianist, proved a player of uncommon merit and responded to a double encore.

Mrs. Edward MacDowell has lately given in Cleveland, in Oberlin, at Lake Erie College, Painesville and in several more distant Ohio towns lectures upon the Peterborough Colony, and played a program of her husband's music with authoritative interpretation.

Elmer G. Hoelzle, one of Cleveland's younger tenors of great promise gave a charming recital in the Hotel Statler, assisted by Elsa Hoertz, harpist, Oscar Eiler, cellist, and George B. Emerson, pianist. Mrs. Elizabeth Pattee Wallach, soprano, and Mrs. Martha Askue, pianist, gave a French program of distinction at the open meeting of the Lecture Recital Club at the Woman's Club Ballroom. ALICE BRADLEY.



ARTHUR

HERSCHMANN

A FEW PRESS OPINIONS ABOUT HIS NEW YORK SONG RECITAL, AEOLIAN HALL, NOV. 9, 1916

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NEW BOOKS ABOUT MUSIC

A SIGNIFICANT book, that will have a meaning for music-lovers as well as for the special class of persons with whom it deals, is Thomas Tapper's "The Music Supervisor," advanced by the house of Ditson.* Books on this subject do not exist; unless we are mistaken, Dr. Tapper's is the first. And it is a splendid achievement that he has put to his credit. He has analyzed the situation in America, has recommended methods of procedure, has investigated the "how" and "why" of music supervision in our schools and communities. Dr. Tapper, who is perhaps better equipped to deal with this subject than any one else in the United States to-day, has hit the nail on the head when he makes his point of the relation of the supervisor of music not only to the classroom, but to the community in which he is located.

Some of the material has appeared in the author's articles in *The Musician* and *The Etude*. But here it is all ordered and

*"THE MUSIC SUPERVISOR." By Thomas Tapper. Litt. D. Cloth, pp. 208. Boston: The Oliver Ditson Company. Price, \$1.25.

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The Chicago SKANDINAVEN,
Nov. 7th:

"But if the concert proved a victory for the singers, it was no less so for the songstress, Mme. Charlotte Lund, who captivated the audience from the first moment. To single out any of the songs for special comment would be difficult; for whether she sang Georges's refreshing 'Hymn to the Sun' or Sigurd Lie's fascinating 'Sne' or Puccini's 'Vissi di Arte' from 'La Tosca,' her ability to charm her audience was ever present, as was the latter's apparent insatiable clamor for encores. Mme. Lund was throughout the evening the object of repeated and profuse demonstrations and the recipient of beautiful floral tributes."

Iowa City CITIZEN, Nov. 1st:

"Mme. Charlotte Lund delighted and charmed an audience that packed the Natural Science Auditorium last evening on the occasion of her appearance in a wonderful recital, in which she included more than twenty numbers in several languages. The singer won her audience completely. The power, tone and sweetness of her voice, the range of difficult selections faultlessly rendered, evoked a storm of applause after each number that was several times rewarded with encores. The attendance last evening was the largest of any concert given at the university, since the appearance of Mme. Schumann-Heink here several years ago."

Management:
J. B. Pond Lyceum Bureau
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New York

presented in an engaging way. Beginning with a survey of the field in which the supervisor works, Dr. Tapper goes on to outline what the supervisor must be as a member of a teaching faculty. "Not as music teacher alone must he know this (the pedagogy and psychology of his profession), but as a teacher, associated with men and women who are attempting to peer into the future for the sake of children yet unborn." In his chapter, "The Supervisor as Team Worker," he brings out the possibilities open to a supervisor who must be both a teacher and a musician. In the chapter, "The Cradle of Genius," Dr. Tapper impresses upon the supervisor the responsibility that is placed on him; in every community he claims there is "a spirit of beauty which may be individualized." He urges the supervisor to "watch and listen." When he finds a boy whose "rhythmic sense is reliable; he plays games with a sureness of control over his whole body. His hand and fingers are supple and well formed," he must know what to do; Dr. Tapper claims such a boy will play a musical instrument admirably, but not unless someone observes his natural adaptation for it. "So he goes forth into life tongue-tied, where he could have been oratorical; lame, when he could have run at marvelous speed."

There are chapters on "Community Music," a topic of the greatest interest to-day, when community choruses are being organized all over the country; "The Social Value of Music," "Music in the Home," "The Mechanical Musical Instrument," "Music Appreciation," "The Newer Problems," "Teaching as Public Service," an engaging chapter on "Types of Mindedness," and a final chapter on "Books for the Supervisor."

The progress of music in America during the last decade has been phenomenal. We have an activity in music in our country to-day that is extraordinary. But much of it is built on foundations which are none too firm. We have not erected our structures with sufficient care. We have been satisfied to have an annual music festival in some of our cities, a glutton-like arrangement, by which great quantities of all kinds of music are served up to the community over a two or three days' period. Follow ten months, during which little or no music is heard. (The city of Worcester, Mass., and its annual festival furnish an immediate example.) We have neglected the community; we have forgotten that the people *en masse* can do something in music. We have not known—or we have been unwilling to know—that they can sing, that they love to sing, and that they will rise to a finer appreciation of music, the great comforter, through actually taking part in it than in the attending of concerts at which noted musicians give their services. Fortunately, we have begun to rebuild, and the progress which we make in the next ten years, though it may not seem at first sight any greater than that of the last ten, will be of a much deeper significance. We will have aroused the man in the street to a realization, and possibly an appreciation, of something which to him before was a luxury, but which he will now recognize as a human need.

Dr. Tapper has not only done a great service for the music supervisor in his book; he has written for the whole country to read and learn what place music should occupy. And he has written with knowledge, with keen perception of the situation, so that those who read will know, and knowing, they will have a new attitude toward the place of music in everyday life. A. W. K.

"DEDICATED to Uncompromising Musical Idealism" is the inscription on the title page of Dr. Edward I. Schaaf's "Analysis of the 'Tannhäuser' Score."† And indeed, here could be no more fitting dedication of a work which occupied the author for eleven years, off and on, in Berlin, Vienna and Newark, N. J. Only the first of four parts of the analysis has been published by the author, for only a very limited audience is attracted by so detailed a study of the full orchestral score of a serious work like "Tannhäuser."

"The mission of this book is to point out and explain the marvelous orchestral effects of the 'Tannhäuser' score. . . . Almost everything which a student of orchestration might wish to know is illustrated in its pages." For this reason Dr. Schaaf has made his work of interest, not only to the sophisticated critic

†AN ANALYSIS OF THE TANNHÄUSER SCORE, by Edward I. Schaaf. Part One, 45 pp. Printed privately, Newark, N. J.

of orchestration, but also to the student of the orchestra and of the art of writing for orchestral combinations. There are many remarks on the nature of the instruments and on their excellences and defects, as well as much valuable advice on instrumentation in general. However, the "Tannhäuser" score alone is the basis and source of all Dr. Schaaf's remarks, and he never draws an example from

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any other work. He is concerned only to point out what is excellent in that score, and why. And one would hardly think that so much could be said on the subject. The very finely printed forty-five pages of Part I, equal to ninety pages of ten-point type, treat only of the overture and the bacchanale.

Dr. Schaaf makes a very strong point of the defects of the pianoforte transcriptions of "Tannhäuser." He points out the difference between the orchestral and the piano version of the end of the overture, showing that the latter destroys the balance of the passage and makes the music sound barbarously unesthetic. P. G.

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STRANSKY PRODUCES STRAUSS' "MACBETH"

Early Tone Poem Placed for First
Time on New York Philhar-
monic Program

NEW YORK PHILHARMONIC ORCHES-
TRA, Josef Stransky, conductor, concert,
Carnegie Hall, evening, Nov. 16. The
program:

Schubert, *Symphony in C Major, No. 7*;
Strauss, *Tone Poem, "Macbeth"* (first time
at these concerts); Debussy, *"L'Après-Midi
d'un Faune"*; Reger, *Variations and Fugue
for Orchestra, on a Theme by Mozart, Op.
132*.

Mr. Stransky will do well to play
"Macbeth" at least once or twice more
this season—and this though Strauss a
few years ago remarked deprecatingly:
"Das kann man nicht mehr aufführen
lassen." But while it is a more or less
natural tendency in a composer to disavow
a youthful and to a large extent tenta-
tive work, this, the first of a series which
includes such undefiled masterpieces as
"Don Juan," "Death and Transfigura-
tion," "Till Eulenspiegel" and which
comes to such a fatuous issue in the
"Domestic Symphony," still possesses far
more than an academic interest. As a
whole, it remains surprisingly vital.

"Macbeth" has been performed here
before this, but not within the last fifteen
years at least and never by the Philhar-
monic. If it makes mild listening at
present by comparison with some of its
successors, certain of those "audacities"
which shocked von Bülow and moved
him to describe the composition as "for
the most part crazy and deafening" re-
tain a characteristic flavor. In harmony,
in distinctive polyphonic writing, in in-
strumentation, thematic nature and con-
struction, "Macbeth" is a repository of
all the germs of the full-blown Strauss.
Simple in program and more essentially
musical in purpose and achievement than
many of the later effusions, it avoids
the unseemly literalness of delineation
to which the composer came eventually
to apply himself.

In force and saliency of themes "Mac-
beth" falls considerably below its im-
mediate successors, "Don Juan" and "Death
and Transfiguration," but following, as
it did, on the heels of Strauss's more
platitudinous and Brahmsian tendencies,
one appreciates readily the dismay it
spread in the philistine camp something
less than thirty years ago. It is reason-
ably self-interpreting and the listener
can without much trouble correlate a few
musical episodes with external incidents
of the tragedy. As a whole, nevertheless,
the tone poem is a mood picture and en-
dures qualification as such. The middle
and latter half are its most arresting
portions. The somber march movement
leading into a broad lyrical passage
ranks high and the close carries tragic
conviction.

The performance of the tone-poem
had the vivid, alert and dramatic qual-
ities necessary and was vastly enjoyed.
And the remainder of the concert proved
a joy. Mr. Stransky never gave a more
poetic and moving reading of Schubert's

celestial symphony. The "Faun"
breathed its impalpable fragrance and
Reger's Mozart variations—his most
deeply felt and human orchestral work
—constituted a truly fitting memorial in
the care and beauty of its presentation.
H. F. P.

AIDS PARIS MUSICIANS

Denver Concert Artistically Presented—
Journet Philharmonic Soloist

DENVER, Nov. 11.—Through the enter-
prise and sympathetic zeal of Elizabeth
Egleston Hinman of this city a concert
was presented at Wolcott Auditorium a
few evenings ago which gave much
pleasure to the audience and netted a
tidy sum for the needy musicians of
Paris who are beneficiaries of "L'Aide
affectueuse aux musiciens." May Mukle,
famous 'cellist; Rebecca Clarke, viola,
and Alice Forsyth, soprano, were the
soloists, while Mrs. Hinman, a highly
accomplished pianist, joined the strings
in some delightful ensemble numbers,
and Caroline Holme Walker, accompan-
ist, and A. Benton Stuart, flautist, as-
sisted Miss Forsyth. The program was
admirably chosen and so artistically pre-
sented that the concert proved one of
the happiest events of the present sea-
son.

The second concert in the Denver Phil-
harmonic subscription series was given
on the evening of Nov. 6 with Marcel
Journet, basso, as soloist. The orches-
tra sounded much better than in the
first concert, owing in part, no doubt, to
the new stage setting, which prevented
diffusion and echo. Schubert, Berlioz
and Wagner were drawn upon for the
orchestral items. Mr. Journet sang five
typical bass arias from familiar operas
and as an extra number Faure's
"Palms." His big, full-flowing tone was
much enjoyed. He gave considerable
pleasure, but did not thrill.

J. C. W.

WAGNER FOR WILMINGTON

Philadelphia Orchestra Begins Its
Twelfth Season There

WILMINGTON, DEL., Nov. 14.—Owing
to the enforced absence of Julia Culp as
soloist, an all-Wagner program was sub-
stituted by Mr. Stokowski for the origi-
nal program of last night's initial offer-
ing of the Philadelphia Symphony Or-
chestra's twelfth year in Wilmington.
"Wotan's Farewell" and the "Fire Mus-
ic" were especially well received, as
also was the "Ride of the Valkyries." The
members of the orchestra as indi-
viduals are such artists as would gain
approbation anywhere. But one point
should be noted, and that is that a sym-
phony organization numbering more than
ninety pieces should not play at full tone
in a hall which seats only 1200 persons
—and particularly in an all-Wagner pro-
gram.

The opening concert was a success,
however, not alone because of the en-
thusiasm called forth, but because, for
the most part, it overcame exceptional
conditions and won applause through
merit.

T. C. H.

Guild Recital Opens Organ in Home of
Music Patrons in Portland, Ore.

PORTLAND, ORE., Nov. 7.—One of the
most appreciated events of this season
was the formal opening of the chamber
organ in the home of Mr. and Mrs. John
D. Coleman on Monday evening. The
affair was under the auspices of the
Oregon Chapter, American Guild of Or-
ganists. The organ was recently in-
stalled by H. C. Ferris of this city. Mr.
and Mrs. Coleman are enthusiastic pa-
trons of music and have tendered their
beautiful new home with its magnificent
organ for the use of Portland musicians.
The program was given by Dr. Max P.
Cushing, Margaret Lamberson, Frederic
P. Scholl, Martha B. Reynolds, Lucien
E. Becker and H. C. Ferris. The audi-
ence was made up almost entirely of
musicians.

H. C.

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ADELAIDE FISCHER IN RECITAL THAT CHARMS

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ADELAIDE FISCHER, soprano, recital, Æol-
ian Hall, afternoon, Nov. 17. Accom-
panist, Alexander Rihm. The program:

"Vedrai Carino," Mozart; "Minuet Ten-
dre," Weckerlin; "When Celia Sings," Moir;
"Petites Roses," Cesek; "L'Oiseau bleu,"
Dalcroze; "Le Gardeur de Chevre," Lenor-
mand; "Ouvrez"; Dessauer; Seven Songs
with Trio Accompaniment, Op. 46, Robert
Kahn; (assisted by Alexander Bloch, Violin;
James Liebling, Cello, and Alexander Rihm,
Piano); "Confidence," Op. 47, MacDowell;
"I Saw Thee Weep," A. Brückler; "A Fancy,"
M. Turner-Maley; "In a Garden Wild," P.
Turner-Maley; "From My Window," and
"Butterflies," Linn Seiler.

At her best, Miss Fischer is a singer
of much charm. And except in her open-
ing group last week, when she was much
affected by nervousness, her best was
gratifyingly in evidence. With her second
French number—Cesek's "Petites Roses"
—she had regained control of herself
and sang it so captivatingly as to earn
an enthusiastic demand for a repetition,
and things sailed smoothly from then on.
In its upper reaches Miss Fischer's voice
exerts its chief appeal by virtue of the

purity and beauty of the head tones,
which she manages with skill. Her me-
dium would be more generally tractable
if better placed. That the voice is, never-
theless, agreeably flexible the singer's
delivery of such songs as Moir's "When
Celia Sings" and Dessauer's "Ouvrez,"
which contain ornamented passages,
agreeably proved. Her style lends itself
especially to the expression of simple and
delicate sentiment and she sensibly re-
frains from attempting songs situated
musically or emotionally outside her
sphere.

Miss Fischer did well in the song cycle
of Robert Kahn, in itself matter of very
minor account. The need for amplify-
ing the accompaniments with a violin
and a cello, was not apparent. However,
Miss Fischer caught the moods of the
songs successfully and had to repeat sev-
eral. She was assisted in them by Alex-
ander Bloch, James Liebling and Alex-
ander Rihm, the last named playing her
accompaniments with much finish.

H. F. P.

Community singing will be utilized in
connection with all programs in the mu-
nicipal organ recital series at Tulsa, in
the Convention Hall. The eleventh re-
cital was given on Nov. 12 by John
Knowles Weaver, organist; Mme. Edna
Lund, soprano, and Mynn Cogswell, vio-
linist.



HENRI SCOTT

Leading Basso of the Metropolitan
Opera Company

CHICAGO DAILY EVENING AMERICAN

Pasquale Amato, baritone of the Metropolitan Opera Com-
pany, was to have sung *Mephistopheles*, but was unable to appear.
His place was taken by Mr. Henri Scott, bass of the Metropolitan
Opera, who was with the Chicago Grand Opera for many years,
and who left a pleasurable remembrance of his work. Mr. Scott
sang the part of *Mephisto* with a sonorous and beautiful voice,
and was very successful in the aria "Mid Banks of Roses."

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NOTABLE AUDIENCE GREETSS MME. ALDA

Musical Celebrities Unite with Society Folk in Tribute to Soprano

What a striking demonstration of the position which Mme. Frances Alda holds in both the musical and the social worlds of New York was the recital given by the soprano at Carnegie Hall on the evening of Nov. 14! The gifted wife of Giulio Gatti-Casazza drew a big audience, which included not only musical celebrities, such as Marcella Sembrich and Enrico Caruso (with his new moustache), but an especially large number of persons prominent in society. At the concert's close the lines of automobiles extended all the way to Sixth Avenue. Seldom does one see at a concert such a mass of flowers as those passed across the footlights to Mme. Alda. They so filled both floor and piano top that they hid the singer from the view of her admirable accompanist, Frank La Forge.

A tiny row of footlights revealed the soprano in a most becoming gown and with her pulchritude heightened several fold by her loss of some thirty pounds in weight.

More than half of the prima donna's program was identical with that given by her on the previous Friday at the Biltmore, and four of the songs marked "first time" had been introduced at the former concert. However, there were actual first hearings of the Jaernefelt "Kehtolaulau," which was redemanded.

and the Fourdrain "Edelweiss." Other repetitions were those of the Gretchaninoff "Il s'est tu," "The Star," by Rogers, and Mr. La Forge's "Song of the Open." All these songs Mme. Alda delivered with the lovely tonal quality and the delicacy of phrasing that have made her popular as a concert artist. She was in unusually good voice, and her high *pianissimi* were especially luscious. She did nothing more lovely during the evening than the "My Lovely Celia," and her distinct *fleur* for this old English type of song warrants her making it a more important part of her repertoire. "The Open Secret" and "The Cuckoo" were her encores at the close. K. S. C.

NEWARK'S BUSY MUSICAL DAY

Four Attractions for Concert-Goers— Sousa Draws Big Audiences

NEWARK, N. J., Nov. 6.—Considering the size of Newark and its proximity to New York, the fact that there were four concerts yesterday is rather significant. Sousa and his band, attracting as large audiences and as vociferous applause as ever, appeared at two concerts in the Broad Street Theater for the benefit of the Beth Israel Hospital. The afternoon program contained, besides such familiar numbers as the "Pilgrims' Chorus" from "Tannhäuser" and the "Rakoczy" march from "The Damnation of Faust," Mr. Sousa's suite, "Impressions at the Movies." The soloists were Leslie Leigh, soprano; Howard Marsh, tenor; Joseph Norrita, clarinetist; Louis P. Fritze, flautist; Herbert L. Clarke and Frank L. Simon, cornetists.

The same evening on which Sousa's Band gave its second concert, the Swiss Alpine Singers' Club, under the baton of Paul Musaeus, celebrated its thirtieth anniversary with a concert of songs. A female chorus of sixty voices assisted the organization in the interesting program.

The monthly musicale of the Emmanuel Baptist Church, also given last night, included selections from Gaul's "Holy City" and Costa's "Eli." Elsie Mueller, contralto, assisted the choir. P. G.

RE-OPEN ORCHESTRAL SERIES IN MILWAUKEE

Stock's Players Again Heard— Local Symphony Shows Its Progress

MILWAUKEE, Nov. 15.—The season of ten orchestral concerts by the Chicago Symphony Orchestra, conducted by Frederick Stock, under the auspices of the Orchestral Association, was auspiciously opened Monday evening. Braving a driving blizzard, a large audience attended. The large number of seats already subscribed for assures success for the undertaking.

Mr. Stock received an ovation when he appeared. The principal number was Schumann's First Symphony in B flat major, which was given a discerning reading. Bruno Steindel gave a 'cello solo in such finished style that he had to repeat it.

An extremely pleasing concert was given by the municipal Auditorium Symphony Orchestra Sunday afternoon, the playing of the orchestra again emphasizing the marked improvement of its ensemble and musicianship of its individual members. Raff's symphony, "Im Walde," was excellently given, as were Mozart's "Magic Flute" Overture and a waltz by Koschat. An emphatic success was scored by Mae Doelling, Chicago pianist, who played with brilliancy of technique Rubinstein's D Minor Concerto.

Alexius Baas, bass-baritone, gave a recital at Athenæum Hall Friday evening before a crowded house, and proved in several songs a singer of scholarship and poise. A distinctive pleasure was provided by the accompaniments of Hans Breuning, director of the Wisconsin College of Music.

Hugh Goodwin, organist, gave a recital in Immanuel Presbyterian Church Tuesday evening before a large audience. Mr. Goodwin stipulated to the management that the price of admission be so

low that anybody could afford to attend; "movie" prices were fixed. Mr. Goodwin believes he has established a world's record by playing 1000 compositions without repetition. His playing revealed discernment and technique of a high order. J. E. McC.

CONCERTS IN PROVIDENCE

Schumann-Heink in Admirable Form— Visit from Ballet

PROVIDENCE, R. I., Nov. 10.—During the last fortnight Providence musical life has been stimulated by several important concerts. On Oct. 30, Mme. Schumann-Heink, in the Steinert series, gave a recital in the Strand. There was an overflowing audience, and the diva displayed her wealth of voice and art most convincingly. On the following evening the Diaghileff Ballet Russe, under the local management of Mme. Hall-Whytock, drew a brilliant audience to the opera house. On Thursday there was a recital for two pianos by Rose and Sadie Presel, artist pupils of Felix Fox, and on Friday a De Luxe concert with the talented Irma Seydel and Henrietta Celia Brazeau, interpreter of dramatic literature.

For the present week, Josef Hofmann played Sunday afternoon in the second Steinert concert at the Strand. He was in rare form and also in a generous mood, adding several pieces to his Chopin group. Fairman's Sunday night concert featured two Boston soloists, Mrs. Ernestine Beyer, soprano, and Robert Cuscaden, violinist. A. P.

A second Home Symphony Concert will be given at Carnegie Hall on Wednesday evening, Nov. 29 (under the auspices of the "Music in the Home" page of the *Evening Mail*) by the Philharmonic Orchestra, with Josef Stransky, conductor. The soloist will be Albert Spalding, violinist.

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CIVIC CHORUS FOR "MESSIAH" IN TEXAS

Singers and Soldier Musicians to Join in San Antonio Christmas Event

SAN ANTONIO, TEX., Nov. 20. — A gigantic community Christmas celebration will be staged on the evening of Dec. 22 by the Rotary Club. "The Messiah" will be presented with some 500 voices, including the Music Festival Chorus and an orchestra of fifty pieces. As the finale, the "Hallelujah Chorus" will be given by all the voices and orchestra, augmented by 450 band musicians from the army post and Camp Wilson.

The oratorio will be given in the open on a special stage accommodating 1000 persons, with a sounding-board over and behind it. The Rotary Club's annual Christmas tree will be located in the same vicinity. Members of the music committee are: George C. Holmgreen, chairman; R. Clarence Jones, Harry L. Miller and Herbert J. Hayes.

All of the soloists will be local singers. The "Messiah" performance will be preceded by a military concert, in which a chorus of several hundred soldiers and all the massed bands will participate.

The Festival Chorus and the band will lead the audience in singing "The Star-Spangled Banner" before the oratorio. H. W. B. Barnes will direct all the music.

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MOZART HOLDS SWAY IN LONDON OPERA SEASON

An American "Constance," Mignon Nevada, Sings Delightfully in "Il Seraglio" at the Aldwych Theater—London Symphony Opens with a Beethoven Program—Russian Music Popular Among Givers of Song Recitals

Bureau of Musical America,
12, Nottingham Place,
London, W., Oct. 30, 1916.

MOZART'S "Il Seraglio," with its ingeniously attractive story, was revived at the Aldwych Theater this week and proved a great rival to "The Magic Flute," such being the charm of Mozart that whatever is best. It will be remembered that Sir Thomas Beecham revived this opera at the Aldwych at the end of last season for the Granados memorial performance and the cast on the present occasion was almost identical.

Mignon Nevada—singularly well suited—sang the *Constance* as delightfully as ever and had a charming lover, *Belmonte*, in Maurice D'Oisley; Bessie Tyas was the *Blonda*, Alfred Heather the *Pedrillo*, Frederick Auston the *Pasha* and Robert Radford a most humorous and musical *Osmín*. In the absence, through his bereavement, of Thomas Beecham, Vincent Thomas conducted excellently, though without that wonderful magnetic Mozartian touch that Sir Thomas has for the music that he loves best. Therefore, it was not surprising that some of the sparkle was missing, but it was a promising début and one accomplished without a rehearsal.

The following evening Percy Pitt was in charge of "The Magic Flute" and conducted admirably in a performance of well rounded excellence. On Friday the theater remained closed on account of the funeral of Sir Joseph Beecham and on Saturday "Faust," with Miriam Licatte, and "Madama Butterfly," with Rosina Buckmann, drew two full houses.

An All-Beethoven Concert

Unchanged by the war and as wonderful as ever, the London Symphony Orchestra gave its first concert last Monday evening, under the baton of the famous Russian, Safonoff, opening its



To the Left, Mignon Nevada, the American Soprano, Who Is Singing with the Beecham Company at the Aldwych Theater, London. Right, Gwynne Kimpton, Who Has Attained Prominence in London as an Orchestral Conductor

thirteenth season. The "Emperor" Concerto (showing Benno Moiseiwitsch at his best), the "Egmont" Overture and the D Major and C Minor Symphonies gave us the Beethoven we love, and the broad and effective readings of the works barred all criticism. The first concert of the Leighton House series for the autumn was a great success, with a good program of just the right length. The Philharmonic Quartet played Ravel, Rameau and Scarlatti and was joined in César Franck's Quintet by Irene Scharrer.

Edith Walton, the clever young pianist and pupil of Godowsky, gave her second recital and reinforced the golden opinions she gained at her first, distinguishing herself by her artistic insight and brilliant technical accomplishment. The G Minor Sonata of Schumann was remarkably played and also the Brahms Variations on a Handel Theme.

Alys Bateman's Russian Program

At the same hall (Æolian) on the following day, Mme. Alys Bateman opened her winter series of concerts for charity. The delightful program was entirely Russian and perfectly carried out by Benno Moiseiwitsch, Daisy Kennedy and the concert-giver. During the intermission H. B. Dicken made a short speech about St. Dunstan's Hostel for the Blind (where the proceeds go). "The London School of Optimism," as this institution, where the men are learning trades, is now called, has at present 208 residents, where originally there were sixty.

Marthe Terrisse, at her second vocal recital, had a varied and interesting program, showing her dramatic ability, sense of style and excellent command of a lovely voice. Here also Russian songs held first place.

New Stanford Ballad

Sir Charles Villiers Stanford has just set Percy Haselden's inspiring verses, "Devon Men," to music, and the result is a stirring, vigorous and patriotic ballad. It is just published by Enoch & Sons, who have also just issued "Songs of Innocence," by Landon Ronald. These are four charming lyrics by William Blake, set to charmingly singable Ronaldian music, with nothing commonplace in them. Elkin & Company have issued Sir Edward Elgar's delightful "Organ Grinder's Songs" from "The Starlight Express."

"Elijah" drew a big audience to the Royal Albert Hall on Saturday, when it received another splendid interpretation at the hands of the Royal Choral Society, under Sir Frederick Bridge's direction. Thorpe Bates used his fine voice to the best effect in the title part, while the other soloists were Ruth Vincent, Ada Crossley and Ben Davies.

Women's orchestras are the order of the day and not only have they invaded the music halls, but that of Rosabel Watson is permanently installed at a leading theater. Gwynne Kimpton, a conductor of great talent and resource, has now added to the field of

her labors and besides her orchestral concerts for young people, which were so successful last winter, she has now started an amateur orchestra to give bi-weekly concerts in aid of British prisoners of war in Germany. At their first concert the young players proved to be a very capable body, ably advised, with a clear, crisp attack and well balanced tone. Their work shone in the Beethoven Piano Concerto in G, when Irene Scharrer was the soloist, as well as in the "Valse Triste" by Sibelius, the "Freischütz" Overture and Edward German's "Gypsy Suite." H. T.

MRS. BEACH PLAYS HER MUSIC

Composer Appears with Adelaide Fischer in Milwaukee

MILWAUKEE, WIS., Nov. 4.—Mrs. H. A. Beach, the composer-pianist, and Adelaide Fischer, soprano, were soloists at the first concert of the fortieth season of the Arion Musical Club at the Pabst Theater, the evening of Nov. 2. The club is under the direction of Dr. Daniel Protheroe. Charles W. Dodge is accompanist and W. H. Williamson organist.

Mrs. Beach played three piano solos of her own composition, as well as works by other composers. Miss Fischer sang as an encore after a group of songs, Mrs. Beach's "The Year's at the Spring" and was obliged to repeat this encore after tremendous applause. Mrs. Beach played the accompaniments for the encore.

The club did exceptionally fine work and gave works by Brahms, Shakespearean songs by Arne and Evans, Two Negro Spirituals, arranged by Burleigh, and a lullaby by Saar. There was a large audience.

H. Roger Naylor in a New Jersey Song Recital

H. Roger Naylor, tenor, was heard in recital at the Bordentown Military Institute, Bordentown, N. J., Nov. 3, when he presented a program of compositions by Handel, Arne, Morley, Hammond, Ornstein, Watts, Dunn, Gilberté, Rogers, Kramer and Warford and added as an encore Nevin's "The Rosary." Mr. Naylor sang to a capacity house and, judging from the applause, his offerings were thoroughly enjoyed by the large audience.

Arthur Shattuck, pianist, and Cecil Fanning, baritone, are two of the star attractions announced for a matinée concert series in Oshkosh, Wis.

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BOSTONIANS STORM THE RECITAL HALLS

Gluck Draws Audience of 3000—
Copeland's Playing Evokes
Enthusiasm

BOSTON, Nov. 14.—Music for the week started with the "S. R. O." sign much in evidence. Mme. Alma Gluck in Symphony Hall on Sunday afternoon attracted an audience of over 3000 persons and George Copeland, pianist, packed Steinert Hall to the doors on Monday morning, the occasion being the first regular concert of this season of the Music Lovers' Club. It is not possible to give a personal report of Mme. Gluck's concert, as entrance to Symphony Hall on Sunday was not available, but it is said that her singing was as delightful as ever. This was her first visit here in two seasons.

Mr. Copeland's performance yesterday morning was applauded long and lustily. Four Scarlatti numbers, four Chopin numbers, four pieces by Debussy, one contribution each from the Spanish composers, Albeniz and Granados, and the "Soleil à Midi" of Jongen comprised his program. Mr. Copeland is a pianist of magnetism and his program was such as to exhibit the many sides of his artistry. The delicate refinement with which he played Scarlatti, the direct and intelligent delivery of his Chopin numbers, his incomparable interpretations of Debussy and the almost chaotic abandon with which he played the Spanish pieces were appealing factors of this performance. His playing of two of the Spanish dances fairly wreaked with deviltry.

In the evening, in the same hall, the Josephine Durrell String Quartet called out a sizable audience, despite the fact that the Russian Ballet was opening a week's engagement at the opera house. The Durrell Quartet's personnel is: First violin, Josephine Durrell; second violin, Hazel Clark; viola, Anna Golden, and 'cello, Mildred Ridley. Lee Pattison,

pianist, who is an excellent artist on our resident list, played in the Beethoven sonata.

Miriam Caro, soprano, and Gertrude Tingley, contralto, advanced students of Bertha Cushing Child, made their debut recital in Steinert Hall, Nov. 8, to a large and friendly audience.

Both singers hold important church positions, the former being soloist at the Melrose Highlands Congregational Church, latter at Temple Israel. Upon this, their first public recital, they received a hearty welcome and applause that was well earned. Henry Gideon gave able assistance with the pianoforte accompaniments. W. H. L.

Detroit Tuesday Musicales Opens Season Auspiciously

DETROIT, MICH., Nov. 11.—The Tuesday Musicales season opened auspiciously at the Hotel Statler on the morning of Nov. 7. Owing to an increased membership the club will be able to present some programs of unusual merit in addition to several artists' concerts. The able participants were Alice Whitbeck and Mrs. M. D. Bentley in the E Minor Concerto of Chopin; Mrs. Harriet Story MacFarlane, accompanied by Mrs. Lillian Lachman Silver; Marian Pack and Mrs. Helen Whelen Yunk, in two silhouettes by Juon; Lois Johnston, in three French songs; Van Der Velpen and Elizabeth Ruhlman, accompanists. E. C. B.

Leila Holterhoff Delights Her Hearers in Schenectady, N. Y.

SCHENECTADY, N. Y., Nov. 12.—Leila Holterhoff of Los Angeles gave a song recital at the First Methodist Church Saturday night in the Lyceum course. Miss Holterhoff, who has been blind since infancy, has been singing in Europe for many years. Her exquisite delivery of Wolff and Strauss songs, as well as those of Brahms, gave unusual pleasure. H.

Mabel Percival Collins, soprano, who some weeks ago underwent an operation, is so far recovered as to be able to resume her concert work. She will be heard in recital at Long Branch, N. J., on Nov. 29.

TORPADIE-KINDLER RECITAL DELIGHTFUL

Soprano and 'Cellist Unite in
Program Given with Rare
Charm

The charming young soprano, Greta Torpadie, who has been heard in New York before, and Hans Kindler, first 'cellist of the Philadelphia Orchestra, appeared in joint recital at the Comedy Theater on Wednesday afternoon of last week.

Miss Torpadie always includes a group of Scandinavian songs on her programs, for in these she is in her happiest vein, singing them with perfect diction and a charm that only one in close sympathy with Scandinavia can impart. Peterson-Berger's "Titania" had to be repeated. Miss Torpadie added an encore by Sinding.

She also sang classical songs by Handel, Paradies and a number arranged by Pauline Viardot, besides a French group, which included Dupont's "Mandoline," "Crépuscule du Soir Mystique" by Poldowski, "L'Oiseau Bleu" by Decreus and Lenormand's "Lamento." Miss Torpadie is a charming singer, always interesting, with rare intelligence, coupled with the knowledge of how to make her vocal qualities serve her to greatest advantage.

Mr. Kindler played his own arrangements of *allegros* by Bach and Tartini, a Handel Minuet, Boellmann's "Variations Symphoniques" and numbers by Chopin, Sinding and Zeckwer. The 'cellist played with considerable sweep and freedom and his tone was always warm and of sympathetic quality. He proved to be a sound musician, deserving of a hearing as soloist on the concert platform.

Both artists were enthusiastically greeted by an audience of good size. Conraad V. Bos was to have been the accompanist, but since his arrival on the New Amsterdam was delayed, George Harris, Jr., played for Miss Torpadie and Ellis Clark Hamman was accompanist for Mr. Kindler. Both acquitted themselves splendidly. H. B.

Program of John Prindle Scott Songs Well Sung

Louise Day, soprano; Florence Bucklin Scott, contralto; Joseph Mathieu, tenor, and Raymond Loder, baritone, assisted by Marion Tryon Ransier, pianist, gave a program of songs by John Prindle Scott at the Country Life Exposition, New York, on Wednesday afternoon of last week. The hall was well filled and the audience was generous in its applause. Miss Day's numbers included three compositions given for the first time in public, a recitative and air,

"Come Ye Blessed," "Pool of Dreams" and "The Rainy Day." Despite a severe cold, Miss Day sang beautifully, her tones, particularly in the upper register, being bell-like in purity. The other artists were successful and the exceptional accompaniment played by the composer added to the pleasure of the program.

Fritz Kreisler in Grand Rapids Recital

GRAND RAPIDS, MICH., Nov. 4.—To a capacity house Fritz Kreisler, violinist, gave a recital at the High School Auditorium, under the management of the High School Orchestral Association. Mr. Kreisler's virtuosity is omnipresent. His authority, reserve, intellectual and emotional insight won an ovation from the vast audience last night. E. H.



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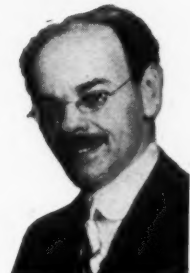
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Railway Exchange Building,
Chicago, Nov. 13, 1916.

CLARENCE WHITEHILL as soloist in the Wagner program arranged by Frederick Stock for last week's concert of the Chicago Symphony Orchestra brought forth one of the largest audiences of the season to the Saturday evening concert, and in his numbers we heard one of the greatest interpreters of Wagner's music. The program:

"The Flying Dutchman": Overture, Aria —"Engulfed in Ocean's Deepest Wave" (Mr. Whitehill). A "Faust" Overture. "Tannhäuser," "Blick ich Umher (Wolfram's Address)" Wolfram: Mr. Whitehill. Bacchanale. "Die Meistersinger": Prelude to Act III. Hans Sachs' Monologue, Hans Sachs: Mr. Whitehill. "Siegfried," Voices of the Forest. "Die Walküre." Ride of the Valkyries. Wotan's Farewell and Magic Fire Scene. Wotan: Mr. Whitehill.

His thorough understanding of the traditions of the Bayreuth school, of the intentions of the master and his own poetic instinct are omnipresent with Mr. Whitehill. He made a pronounced success, particularly in the "Wotan's Abschied."

The orchestra gave Mr. Whitehill musicianly support and in its own numbers, as in the "Flying Dutchman" Overture, the Bacchanale from "Tannhäuser" and the "Ride of the Valkyries," played with great virtuosity and technical finish. Mr. Stock's predilection for the works of Wagner is well known and it was with more than his wonted enthusiasm that he directed the program.

Recitals by Three Pianists

Pianists held sway in most of the musical affairs of Sunday afternoon and the most prominent recitalist of all was our celebrated townswoman, Fannie Bloomfield Zeisler, who gave her first recital of this season at the Illinois Theater to a packed house.

Mrs. Zeisler always has something of unusual value and interest to impart to her audience and is always in such excellent condition that her recitals approach an almost perfect plane of musicianship and virtuosity. Her recital Sunday afternoon had the added merit of being out of the ordinary pattern of such events.

Beethoven's Sonata, Op. 31, No. 3, the Mendelssohn-Liszt transcription of the "Midsummer Night's" Music and the "Mephisto" Waltz, by Liszt, after Lenau's poem, were the larger numbers of the afternoon, while a group of Chopin reached the high mark of a very fine recital.

Allen Spencer, in his annual piano recital at the Playhouse, had a large following. He performed a program which had many elements of charm. A Beethoven Sonata, Op. 10, No. 3; the Saint-Saëns arrangement of the Chorus of Dervishes from "The Ruins of Athens," by Beethoven; the Harold Bauer transcription of the Prelude, Fugue and Variations, by César Franck; four older classic pieces by Daquin, John Bull, Lully and Bach; pieces by Schumann and Brahms and three compositions by Debussy, served to indicate that Mr. Spencer retains his mastery of virtuoso requirements and his musical command of the works which he interprets, and that

he plays with intelligence and artistic taste.

Two or three years ago, a private musicale was given by Mrs. Levy Mayer at the Blackstone Hotel for a young boy, Beryl Rubinstein, pianist. Since then diligent study and good advice have made of this promising boy a pianist of remarkable gifts, who should reach the top of his profession as a virtuoso. He has great talent and is already equipped with a technique more than sufficient for the clear and virile interpretation of such works as the "Waldstein" Sonata of Beethoven, the C Sharp Minor Sonette by Liszt, the same composer's "Harmonies du Soir" and the Debussy Prelude. He also played Chopin, Liapounoff and Stcherbatcheff and ended with the Strauss-Godowsky transcription of the "Künstlerleben" Waltz. A pleasing personality and an unpretentious manner help young Rubinstein to make a most favorable impression.

American Orchestra's Program

The American Symphony Orchestra at Cohan's Grand Opera House, under Glenn Dillard Gunn's direction, presented at its fourth concert Lois Adler, pianist, and Ida Divinoff, violinist, as soloists. Miss Adler scored a flattering success with her performance of two movements from the F Minor Concerto by Chopin, in which she showed musicianly traits and mechanical skill, and Miss Divinoff played with clear intonation and with good tone in the F Major Romanza, by Beethoven, with orchestral accompaniment.

The orchestra presented as a tribute to American composers a suite from the incidental music of "Alice in Wonderland" by Eric DeLamarter, which is melodious and harmonically quaint music. Other orchestral numbers which were specially well played were Mozart's Overture to "The Magic Flute," four Ancient Dances, for flute and string orchestra, and Saint-Saëns's "Danse Macabre." The flautist of the day, Anthony Linden, earned a share of commendation for his obligati in the Ancient Dances.

Edwin D. Martin, Chicago baritone, was heard in a long and varied program of songs at the Blackstone Theater, assisted by Leroy B. Shields, pianist. Mr. Martin has a well trained baritone of good timbre, smooth throughout its range and discriminating interpretative judgment. While some of the songs by Strauss and Wolf were slightly low for him, he sang them with artistic taste and his diction in the German text was especially commendable. He began with older classic selections by Stradella and Haydn, brought forth a group of modern songs by Debussy, Moussorgsky and Balakireff and ended with a group of American songs by Carpenter, Martin, Burleigh and Hammond.

Mr. Shields is a pianist of admirable attainments, and in the first movement of the MacDowell "Heroic" Sonata disclosed praiseworthy pianistic qualities. He was also listed to play the Intermezzo and "Cradle Song," by Brahms, and the "Shepherd's Hey," by Grainger.

MAURICE ROSENFELD.

Tonkünstler Society's Season Opened

The Tonkünstler Society's first concert of the season was held on Nov. 8 at Memorial Hall, Brooklyn. Bruno Mugellini's Quintet for piano, two violins and cello proved an interesting feature of the program, as was the little known Sonata, for piano and violin, in D Minor, by Alf Hurum, played by Mrs. Florence Cross Boughton and Mrs. Julie Michaelis. Edith Milligan King won her hearers with Raff's Concerto in C Minor, to which Alexander Rihm played an orchestral accompaniment on a second piano.

G. C. T.

International Awards Prove the World-Leadership of

The
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Piano

AT THE two greatest universal expositions, Paris 1900, and St. Louis 1904, the Baldwin was given the highest awards ever bestowed—awards accepted the world over as the indisputable evidence of supreme merit.

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EDUCATORS HEAR GOOD MUSIC IN OMAHA

Convention Program Ends with Recital by Helen Stanley and Macmillen

OMAHA, NEB., Nov. 11.—Complimentary to the Nebraska State Teachers' Association, in session here during the past week, the Bureau of Publicity of the Commercial Club of Omaha presented Helen Stanley, lyric soprano, and Francis Macmillen, violinist, in joint recital yesterday evening at the Municipal Auditorium. The E Minor Concerto of Mendelssohn and a group including a charming Barcarolle of his own comprised Mr. Macmillen's solo offerings. Helen Stanley confirmed the fine impression made by her in opera here a few days ago. She was accorded an ovation which her artistic work deserved. Miss Stanley was in splendid voice. She gave the "Butterfly" aria and a varied group, of which the "O Wüsst ich doch den Weg Zurück," Brahms, was a good example. Numerous encores were added

by both artists, who combined in an ensemble group at the end. Gordon Campbell was at the piano.

Much good music was heard during the teachers' convention. On Wednesday evening the Menoma Chorus, Edward Carnal, director, appeared, and Thursday evening Henry Cox presented the string section of his Symphony Study Orchestra. At the German Section meeting Belle von Mansfelde, cellist, was heard in two delightful numbers and students of the High School, under Fannie Arnold, sang German songs. Later seventh and eighth grade pupils, under Theodore Rees, were heard. Prominent on the program of the Kindergarten section was a woman's choir, composed of Kindergarten teachers.

The vocal work of various school grades was demonstrated by Juliet McCune, Omaha supervisor. One of the best talks of the convention was made by C. H. Miller, music supervisor of Lincoln, who was largely instrumental in the establishment of credits for music in the high school and university. These credits, he said in his address, have been expanded so that now the high school grants fourteen of the necessary thirty-two credits for music study. These credits are accepted by the university, which, in turn, grants a Bachelor's degree with half of the credits on music.

E. L. W.

Beryl Rubinstein Plays in Wilmington

WILMINGTON, DEL., Nov. 6.—One of the most pleasing recitals of the season was delivered by Beryl Rubinstein in the New Century Club Auditorium Friday evening. His program was as follows: "Waldstein" Sonata, Beethoven; Nocturne, Op. 27, No. 1, and Polonaise in A Flat, Chopin; Berceuse, Glinka-Balakarew; "Lesshinka," Liapounow, and "The Sonnet," "Harmonies du Soir" and "Mazeppa" by Liszt. Although only seventeen, Mr. Rubinstein displayed talents far beyond his years. There was a great abundance of brilliancy and that instinctive spark in his playing that marks the true artist.

T. C. H.

Harold Fix, the pianist-accompanist, appeared in the latter capacity at a concert in Newark, last week, with Anna Fitzu and Jascha Bron.



RICHARD HAGEMAN

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Season 1916-17 Ninth Consecutive Season
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Among those who have coached with Mr. Hageman are:
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Studio: 44 West 44th Street, New York
Appointments may be made by letter to above address.

MUSICAL AMERICA'S OPEN FORUM

Wants to Relieve His Feelings

My Dear MEPHISTO:

In your issue of Aug. 26 you touch on a tender spot, and I come (late, but so much the better, for there is no anger left, only sorrow) to air my grievance before your shrine—not with the hope of in any way altering your course or convictions, but mainly to relieve my feelings.

What fuses me is a reference to the "Fairyland" fiasco, in which I mostly agree with your findings, but differ in a few minor points.

Since you dismiss as incompetent men infinitely my betters, I cannot expect you to accept my opinion of the opera, but I am sure that if you had sat through a matinee with me your discussion would have been somewhat more extensive and intense in poking fun at "Fairyland" than it is. I spent money and wasted time, and I will hardly ever get over my grouch. However, you were not there, and my guess is you will never have another opportunity to hear it under any conditions—so that is a blind alley.

But when you open up on the judges of the contest, it seems to me you go rather far, even for Mephisto. Cannot you see that in assuming that the judges knew who wrote the work you impugn their personal integrity? I have no axe to grind, but it seems to me that a man or group of men who undertake the ungrateful task of deciding a contest of this sort are entitled to all the consideration we can give them. I think you know that the men in question are above petty collusion, even if Mr. Parker and his colleague would consider tampering with the integrity of the jury—and it peeves me that you should permit a passage of this sort to ramble into your writings.

As I do not know what your requirements for a judge of opera may be, I cannot dispute your finding of the judges as incompetent, though I will be glad to take issue with you on their rating as musicians, any time and place you name, before a competent mediator—in which I respect your opinion as your opinion, not as necessarily true.

And while "Fairyland" was a Class A "Flivver," and not an American opera at all (what do you mean—American opera with a setting in Europe, middle ages for time?) can we not concede that it may have been the best of a bad lot? If you are not willing to concede this, would you mind telling me what operas, entered in the contest and not successful, are to be performed at the Metropolitan this season?

More power to your typewriter, Mephisto! You are always entertaining and cheer me early and often. I am strong for the freedom of speech that we have been fighting for for many centuries and wouldn't curtail your freedom by a comma, wherefore, I trust, you will accept my criticism in good part.

I feel much better now, thank you.

Fraternally,
ALBERT R. SHEPHERD.

Glendale, Cal., Nov. 7, 1916.

[Mephisto never directly or indirectly reflected upon the integrity of the judges of the operas submitted in the Los Angeles \$10,000 prize competition, nor did he insinuate that the judges knew the authors of the various compositions. What he said was that the men who acted as judges while, no doubt, good, sincere musicians, had no practical knowledge, no experience as to operatic requirements.—Editor, MUSICAL AMERICA.]

Mr. Wodell's "Postscript"

To the Editor of MUSICAL AMERICA:

Kindly give me space for a "Postscript" to my last letter. I shall trouble you no farther on this subject.

The air-spaces below the vocal cords are "closed cavities for all practical voice-resonance purposes," because the opening between the cords, when a tone of good quality is produced, is "a mere slit," and this is "opening and closing" for a tone as low as "bass C" "256 times per second." Now, as "one of the essential features of an air-resonance cavity" is "an outlet of sufficient size so that the air-waves may pass freely through it," it is evident that the conditions mentioned above prevent the "manifestation" of the natural law referred to by Mr. Parisotti; that for all practical purposes the singer's chest is not a "resonance cavity," and that there is no such thing as "chest-

resonance," though there may be a great deal of "chest-vibration."

THE CHILD AND THE OBOE-PLAYER

"Oh, Pa, see the man with the long wooden whistle!"

"Yes, my son, he is an oboe-player."

"He is such a little man; can he play loud, Pa?"

"Oh, yes, my son."

"Oh, look at the man with the big chest who sits next to him; is he an oboe-player, too?"

"Yes, my son."

"Can he play louder than the little man, Pa?"

"No, my son."

FREDERICK W. WODELL.

Boston, Nov. 8, 1916.

Mr. McCormack's Expensive Illness

To the Editor of MUSICAL AMERICA:

There have been so many reports going the rounds about Mr. McCormack and his recent indisposition that I feel we ought to give you the exact facts.

Mr. McCormack caught cold in the Music Hall at Cincinnati Oct. 24. The dressing room and the stage were not heated, and apparently had had no heat in them since last winter. He sang in Nashville Oct. 26, but we had to return the money in Chicago, Sunday, Oct. 29. Mr. McCormack was all dressed, ready to go on, and the Auditorium filled, including the stage, the receipts being over \$6,000. I, personally, dismissed the audience.

Two days later we had to call off the date in Duluth. Mr. McCormack then proceeded to Butte, Mont., hoping to sing there, but the cold still remained with him, affecting his vocal chords, and he was unable to sing in Butte, so he decided to go on to San Francisco to consult a specialist. San José, for Nov. 9, was cancelled, and the Civic Auditorium had over \$10,000 sold for Sunday, Nov. 12. This we also had to give back. He had lost the two dates in Los Angeles, but he is now in good shape, according to his wire, and will sing Sunday, Nov. 19, in San Francisco, and go on to Los Angeles to fill one engagement there. He will sing in Salt Lake City and Denver on his way to Kansas City and the East.

Never in the history of music has there been more money returned at the box office than there has been during the last two weeks, but when you consider that the postponement of these six engagements makes only twelve concerts postponed in six seasons, you must agree that Mr. McCormack has had a phenomenal record. It only proves that he is human after all.

Sincerely yours,

CHARLES L. WAGNER,
Manager.

New York, Nov. 17, 1916.

A Correction in Behalf of the Junger Männerchor of Philadelphia

To the Editor of MUSICAL AMERICA:

Our attention has been called to an article appearing in MUSICAL AMERICA of Nov. 4, 1916, entitled "Mr. Klee to Leave the Arion Society," wherein the statement is made that "Efforts are being made in Philadelphia to have Mr. Klee return to his former society, the Junger Männerchor, etc."

This statement has no basis of fact to support it, and, in our opinion, casts a reflection upon our present efficient and popular conductor, Mr. Oscar Goering.

In justice to him, we hope that you will correct the erroneous impression thus created, and remain,

Yours very truly,

JUNGER MÄNNERCHOR,

By Louis F. Schuck, President.
Philadelphia, Pa., Nov. 11, 1916.

Dalmorès and the Synagogue

To the Editor of MUSICAL AMERICA:

Several weeks ago I read in the columns of your valued journal, a most interesting interview between your representative and Charles Dalmorès, the French tenor of the Chicago Grand Opera Company. In said interview he (Dalmorès) states that he got accustomed to early rising from having been, as a youth, a cantor in a Jewish Synagogue. In parenthesis is put, "He is not of the faith, however."

Can you tell me how, in the name of common sense, anyone but a Jew can be a cantor in a Jewish synagogue, especially in Europe, where the Jews are so very orthodox? Who but a Jew would

know how to chant in Hebrew the service of the Synagogue?

If he has been converted to a different faith since then it is a horse of a different color, but at the time of his being a cantor he surely must have been a Jew.

Would very much like Mr. Dalmorès to answer this question.

A ST. JOSEPH (MO.) SUBSCRIBER.
Nov. 13, 1916.

Does It Pay to Advertise in "Musical America"?

To the Editor of MUSICAL AMERICA:

In the Oct. 28 issue of your paper we ran a full-page advertisement of Lora Hoffman, the new soprano we are presenting. This advertisement was the first step taken in a very extensive campaign we have planned for this artist.

Our faith in the pulling power of page advertising in your paper and in the artist in question is such that we felt certain of results, but we had a real surprise this morning in the shape of a letter from one of the music clubs of Dallas, Tex., asking for quotation of dates and rates. This letter is from a club with which we have never before had the pleasure of corresponding. Because the name of Lora Hoffman, up to the time of her publicity in MUSICAL AMERICA, was absolutely unknown in Texas, we can trace this letter directly to our page advertisement on the 28th ult.

Since writing the above, we have received another letter from one of the biggest clubs in New York State, asking for prices and available dates for Miss Hoffman. This, as in the other case, is an inquiry from people with whom we have not previously done business.

Very truly yours,

MAURICE & GORDON FULCHER.
New York, N. Y., Nov. 15, 1916.

The Campaign Starts in Tennessee

To the Editor of MUSICAL AMERICA:

I feel certain that you will be glad to learn that as a result of the articles and your forceful editorial on the conditions of musical instruction in the rural schools of Tennessee, and like conditions all through the land, the Tennessee State Federation of Music Clubs has organized a State committee on public school music, of which the writer has been made chairman, to plan a campaign for more and better music for the schools of the State.

I have heard from many sources expressions of gratitude that MUSICAL AMERICA is fostering a movement for music in rural schools and communities. One of the letters came from the United States Commissioner of Education.

Sincerely,

MAX SCHOEN.
East Tennessee State Normal School,
Johnson City, Tenn., Nov. 13, 1916.

Wanted: A Director for Children's Chorus

To the Editor of MUSICAL AMERICA:

Your paper has been of such help to many that I take the liberty of writing to you to ask whether you can assist me in finding a director for our children's chorus. Possibly you have made note of the singing of our children in the Spartanburg May Festival. Miss Page, who trained them last year, resigned in June, as she was to be married later in the summer. We are very anxious to secure a competent, experienced teacher, who is thoroughly familiar with graded school music and chorus work.

Very truly yours,

L. W. JENKINS, Principal,
Oakland Avenue School.
Spartanburg, S. C., Nov. 13, 1916.

Of Importance to American Art

To the Editor of MUSICAL AMERICA:

I have observed with pleasure the account of the work you have done in Milwaukee. In this I feel Mr. Freund is accomplishing something of great importance to American art.

Very truly yours,

NELSON ANTRIN CRAWFORD,
Professor of Industrial Journalism,
Kansas State College.
Manhattan, Kan., Nov. 15, 1916.

English as a Singable Language

To the Editor of MUSICAL AMERICA:

All persons opposed to opera in English on the score of English being an un-

musical language should attend a performance of Mr. and Mrs. Coburn's "Yellow Jacket" at the Cort Theater. Hearing Mr. and Mrs. Coburn's company will readily convince even the most ardent "anti" that English is a musical language.

Yours, in the interest both of pure English and opera,

OTTILIE AMEND.

New York, Nov. 17, 1916.

Opera in Texas

Dear MEPHISTO:

Have just returned from Texas, where I heard "Carmen" and "Trovatore" given in a way which reminded me of New York. Truly wonderful performances, and a godsend to us.

But what should be the punishment for the dampfool who keeps time with his foot throughout the evening? And what for the female who hums with Farrar and Homer?

Mme. Muratore (La Cavalleri) applauded in the middle of the "Carmen" overture. She made a beautiful picture.

The local paper said that Farrar was at her best while singing the "Flower Song" and added that "the orchestra played throughout the evening."

Cordially,

HENRY DOUGHTY TOBEY.
Fayetteville, Ark., Oct. 31, 1916.

Thrilled by the "Community Concerts" in Central Park

To the Editor of MUSICAL AMERICA:

I have been deeply impressed by an article in your Oct. 7 issue, entitled "A New Consciousness Revealed," referring to the Community Chorus movement, and to Kitty Cheatham's support of it, as expressed by the writer of the article.

I was in New York during that week in September and was present at the remarkable concerts in Central Park. I was thrilled by the significance of it all. Mr. Freund's editorial, too, in the splendid Fall Issue, finds a deep response in my heart.

Sincerely and appreciatively,

Mrs. STELLA HADDEN-ALEXANDER.
Dana Hall, Wellesley, Mass.,
Nov. 11, 1916.

Rich in Interest and Value

To the Editor of MUSICAL AMERICA:

In your issue of Oct. 14, 1916, another librarian has admirably expressed the need of an index to your paper. It is a true embarrassment of riches that each successive issue spreads before its readers, and I most heartily second the suggestion that it be made even more useful by indexing.

This library is a subscriber to MUSICAL AMERICA and finds its pages rich in interest and value.

Sincerely yours,

WILLIAM E. FOSTER,
Librarian.

Providence Public Library,
Providence, R. I., Nov. 11, 1916.

In Praise of Maggie Teyte

To the Editor of MUSICAL AMERICA:

Friday night I heard "Bohème" given by the Boston-National Opera Company. I never have heard such a lovely *Mimi* as Maggie Teyte's. If we could only have her at the Metropolitan!

Miss Bori's regrettable absence and the fact that Miss Farrar will not be with us till later makes a hole in the company which Miss Teyte, with her acting ability and lovely voice, could fill to perfection.

I wonder what the other readers think.

A SUBSCRIBER.

New York, Nov. 12, 1916.

Information Concerning Community Christmas Trees

To the Editor of MUSICAL AMERICA:

Will you please state in MUSICAL AMERICA that detailed information concerning community Christmas trees and how to have one "in your town," with special emphasis on the music part, will be gladly sent, if a request, accompanied by stamped and addressed envelope, is addressed to the

TREE OF LIGHT COMMITTEE,
P. O. Station G, New York City
New York, Nov. 17, 1916.

Eleanor Hazzard Peacock appeared in a gala concert at Lansing, Nov. 9. Mrs. Peacock sang two groups of songs, closing her first group with the ever popular "One Fine Day" from "Madama Butterfly," and her second group with Harriet Ware's "Sunlight Waltz Song," which were so enthusiastically applauded that the soprano had to repeat them.

MUSIC FÊTES FOR FRENCH ALLIES ENGAGE PARIS

Gala Concerts Given in Honor of Russia, Italy and Roumania, Among Others, and the Algerians, Moroccans and Tunisians Are Not Forgotten—Opéra Comique Flourishing Under Its Present Management—Kousnezoff Dances Granados' "L'Espagne"

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Oct. 19, 1916.

ALL sorts of music fêtes are being given by way of complimenting allied countries. They take place at the Grand Palais de Glace because it is such a vast place, and generally there's a great concourse of people, as no admittance is charged, the price of programs being anything one chooses to give. The receipts so far have been most creditable.

Sunday before last the gala concert was Russian, with profits for the wounded soldiers at present in the Grand Palais nearby. The program was long, each artist appearing twice. The first act of "Tosca" was sung by Elizabeth Barattoff, Albert Paillard and Lartigue, while other performers included M. Azema of the Opéra Comique, Marcelle Devries of the Gaité Lyrique, Georges Clauzure of the Opéra, Elizabeth Barattoff and Albert Paillard, Opéra Comique, and Jules Melmeister, Russian composer. There was a chorus under the direction of Enrico Alberti.

Last Sunday's gala performance was Italian in honor of the victors of Gorizia. The assisting artists were Zina Brozia of the Grand Opéra, Elizabeth Barattoff of the Opéra Comique, Marquerite Horelery of the Opéra Comique, Juliette Stora of the Monte Carlo Opera, Madeleine Leymo of the Opéra Comique, Madeleine Mathieu of the Opéra Comique, Caponacchi, violoncellist. The program was good. An interesting number was the Tarentelli, by Vidal, danced by Dugi. Bugny, Dupré, André, all of the Opéra Comique, while also appealing were the appearances of Annetta Stamani of the Coliseum of London; the pianist, Meyer, and the Italian composer, Mario Costa. Eugene Priad was accompanist.

In Roumania's Honor

The National Matinée of the Sorbonne in honor of Roumania, under the direction of M. Lahovary, was opened with an address by M. Dalmier, *Sous-secrétaire* of Beaux Arts. The artists who appeared were Vera Sergine of the Odeon, de Max, Susan Depres and others. The "Poeme Roumanesque" of George Enesco was applauded, as also was the "Marche Héroïque" of Saint-Saëns. The National Roumanian Hymn, followed by a chorus, under the bâton of Papescu, closed the performance. The performance was very patriotic and very musical, and the audience vibrated with enthusiasm.

The last patriotic matinée took place at the Sorbonne a few days ago, with twenty names on the program, the most familiar being those of Yvonne Gall and Lestolly of the Opéra, Louis Diemer, the well-known pianist, and Bernard of the Comédie Française, with the orchestra

from the Conservatory, under the direction of Henri Busser, *chef d'orchestre* of the Grand Opéra.

The Mussulmen are not forgotten these war days and last Sunday they were given a dinner at their own "Foyer Musulman." Several hundred Algerians,



Arnolde Stephenson, American Singer of Paris, Who Is Soon to Be Heard in Her Native Land

Tunisians, Moroccans and Senegaliens enjoyed the affair. After their beloved "couscous" was partaken of there was a program of music, at which artists from the theaters assisted. After this program the Arabs took the stage. They danced, recited and sang national hymns.

A religious service in memory of the American, Sub-lieutenant Kiffen Rockwell, killed recently in an aerial combat above Thann in reconquered Alsace, was held Thursday morning in the Etoile Protestant Church. The choir sang several anthems and a Funeral March of Weber was played.

The Frederic Chopin Society commemorated a few days ago the death of the composer. The members visited the tomb of Chopin at Père Lachaise and Camille le Senne pronounced words to the glory of the dead composer. Reference was made to the present condition of Poland.

"Sans-Gêne" at Opéra Comique

"Madame Sans-Gêne" was given at a

matinée this week at the Opéra Comique, with Davelli in the title rôle. The performance was brilliant, no detail being overlooked by the management. Davelli is easily one of the best singers on the French stage to-day. Her voice is fresh, liquid, resonant; she phrases well and she does not sacrifice art for effect. Her difficult rôle was sustained with great cleverness and the part was never overdone, as is sometimes the way with others attempting the *gaucheries* of the ex-washerwoman. Davelli is young, slight of figure and fills gracefully all the rôles she is at present playing at the Comique.

As Napoleon Perier again scored a success. His powerful stage presence, his big, sonorous voice and his splendid treatment of climaxes made the performance memorable. Lheureux, as *Count Neipperg*, should have special mention. It was not only the singing of Lheureux that charmed, it was his acting and distinguished presence. I'm told this singer is here on a furlough and had permission to sing.

The singers at the Opéra Comique, chorus and all, are doing better work than ever this autumn. The Comique, under present management, is flourishing, and with Monsieur Gheusi there are no favorites, all the artists having a chance to sing. There is new life in the building, too, new animation and new ambition, for Isola Brothers and Gheusi are business men who want only the best. The former men look to the financial and mechanical part of the house, while M. Gheusi has charge of the artistic and music department. Ever since these men have handled things there has been an uplift in both the artistic and moral tone of the place. Four performances a week are given. The première of Bruneau's "Quatre Journées" will be given early in December, and the first two representations will be turned over to maimed soldiers.

Kousnezoff in Spanish Dance

Maria Kousnezoff danced Granados' "L'Espagne" at the Opéra Comique last week. For a solid hour this remarkable artist held her audience spellbound, and the change of the Slav to the Spanish was surprisingly well executed. Certainly on the stage that day the Russian was more Latin than anything else. The matinée was charming and had its historic aspect also, so many wounded soldiers of the allied countries were in the audience. The tragic death of Granados was in the minds of all.

Arnolde Stephenson leaves for America next week and will arrive in New York the early days of November. Miss Stephenson has not visited her own America for many years, and is most anxious to see the advances she has heard so much of. Knowing she was to be

away the entire winter, Miss Stephenson has been doing all kinds of nice things for her war godsons, of whom she has two. She has given each a week's vacation in Paris, and when the *poilus* left for the trenches, fitted them up with warm clothing as well as books, magazines and *douceurs* to lighten the tedium of the work in the army.

LEONORA RAINES.

POVLA FRISCH GIVES HER SECOND BUFFALO RECITAL

Soprano, with Jean Verd, Opens Club Concert Series—Cecil Fanning Sings Before Chromatic Club

BUFFALO, N. Y., Nov. 19.—Mme. Povla Frisch, the Danish soprano, made her second appearance here the evening of the 14th, when she and her artist-accompanist, Jean Verd, gave a recital at the Twentieth Century Club, the first of the club's concert series for this season. It is as an interpretative artist that Mme. Frisch is most richly endowed; the mystery and subtlety of poetic lines are made vividly clear as she sings them. She also has a fine command of tone color, essential to such a program as she presented, where modern French and Russian compositions were much in evidence. She was warmly received and compelled to grant encore numbers. Jean Verd increased the splendid impression he made when here with Mme. Frisch last season; his accompaniments were integral parts of the songs and in a short solo group his playing called forth hearty and spontaneous applause.

The first Chromatic Club concert presented that fine singer, Cecil Fanning, and his artistic accompanist, H. B. Turpin. Mr. Fanning's program was eclectic in character, eminently fitted to display his gifts as singer and interpreter. His success was emphatic. Mrs. F. Park Lewis gave a reception for Mr. Fanning and Mr. Turpin after the concert.

The second concert of the Chromatic Club was given by local musicians. Mrs. Barrell, the club president, sang an aria by Rameau and a group of German *lieder* with excellence of style and enunciation and suavity and beauty of tone. Her success was pronounced. Mrs. Eveleen Burns Patterson played a group of violin solos charmingly, Lawrence Montague contributing adequate accompaniments. Warren Case played Beethoven's C Minor Piano Concerto, assisted admirably by Mrs. Showerman-McLeod, who played the orchestral arrangement for the second piano. It was thoroughly enjoyable playing and served to reveal Mr. Case's growth as an artist. Mrs. Ralf Hillman played Mrs. Barrell's accompaniments with sympathetic understanding.

The Chromatic Club has grown to a membership of nearly a thousand and has become a leading factor in the musical activity of Buffalo. F. H. H.

Yvette Guilbert repeated her program of the "Songs of the Brave Soldiers of France" at the Maxine Elliott Theater, Nov. 10, before an enthusiastic assemblage.



HELEN STANLEY'S CARMEN SUCCESS WITH ELLIS OPERA COMPANY

TOLEDO, OHIO, OCTOBER 16.

"She left an ineffaceable impression. Her voice is rarely lovely in its purity and sweetness."—*Toledo Blade*.

"Helen Stanley's pure soprano tones made a tremendous impression. She possesses a peculiarly lovely voice."—*Toledo Times*.

"Helen Stanley was a surprise and a delight."—*Toledo News Bee*.

MILWAUKEE, WIS., OCTOBER 18.

"Helen Stanley, as Micaela, was undeniably the vocal hit of the evening. Her voice is of a wonderfully clear, bell-like quality; warm, colorful and perfectly placed, it was the one voice in the cast that lost nothing of its carrying power in the great hall. Not one whit of its beauty was lost to the remotest listener. Miss Stanley received the ovation of the evening."—*Milwaukee Journal*.

"Miss Stanley was one of the outstanding features of the performance, her clear and sweet notes filling the auditorium like a bell."—*Milwaukee Sentinel*.

"The famous aria was splendidly sung, and the applause which followed showed how quick the audience was to appreciate Miss Stanley's art."—*Milwaukee Free Press*.

"Helen Stanley won the enthusiastic approbation of the hearers. She is an artist possessed of a brilliant voice and real acting ability."—*Milwaukee Evening Wisconsin*.

ST. PAUL, MINN., OCTOBER 20.

"Too much could not be said in praise of Helen Stanley's Micaela."—*St. Paul Pioneer Press*.

"Miss Stanley has a voice of most unusual beauty and appeal, and her fine method exhibits itself in the perfect smoothness of her tone. Personally, she is good to look upon and both sang and acted the role with perfect taste and intelligence."—*St. Paul News*.

"Honors go easily to Helen Stanley, whose Micaela was delightfully done. Miss Stanley's voice is clear, flexible and pure, and just the quality needed to interpret the Micaela music."—*Minneapolis Tribune*.

"Helen Stanley surprised with the finest Micaela ever heard on any stage."—*Minneapolis Journal*.

OMAHA, NEB., OCTOBER 23.

"Miss Stanley's voice is of a transparent beauty and purity."—*Omaha World-Herald*.

PROLONGED PLAUDITS OF KANSAS CITY AUDIENCE GO TO HELEN STANLEY. (OCTOBER 25.)

"For Kansas City, the opening of grand opera recorded the triumph of Helen Stanley.

"Whatever verdict technical critics might place upon the great galaxy of noted artists, there was no mistaking the verdict of the vast audience, which was swept away in a tumult of enthusiasm by the singing of Miss Stanley.

"It was she who received the prolonged plaudits—and it was of her that deepest memory lingered and comment most profuse and laudatory.

"Fame has come to Miss Stanley before, won by her talent on the concert stage. But the present tour of this protegee of Mrs. Armour, who discovered the wonderful voice and furnished the chance for its development, is the first time that comparison with more noted stars has been possible.

"Her place in the sun, as far as the music lovers of this city are concerned, was fixed last night. It is a place second to no other in her own world."—*Kansas City Post*, October 26, 1916.

FORT WORTH, OCTOBER 27.

"Helen Stanley scored the biggest hit of the evening. She is the greatest soprano ever heard in the South. The girl who once sang hymns in a church choir brought the Coliseum audience of 6,500 persons to its feet in an ovation following her solo in Scene 4, Act III. But this was not the first hit Miss Stanley scored. She received more than her share of applause at her three entrances on the stage."—*Fort Worth Record*, October 28, 1916.

MANAGEMENT: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

A LONG DAY IN MUNICH MUSIC

Concerts and Opera for Every Taste and Every Purse Furnish Relief to Note of Tragedy Sounded in Songs of the Soldiers Marching to the Front

Munich, Oct. 11, 1916.

THE musical day is with us sometimes a long one, especially on a Sunday. Frequently I am awakened at six in the morning by the tramp, tramp of soldiers, singing as they march to the railway station. Poor devils! They are soon to take part in the most frightful representation of hell which this poor Europe has even witnessed. Compared with that, Dante's "Inferno" becomes a serene idyl of Theocritus.

A few hours later and the music-lover, however impecunious, may hear this Mozart-Schubert program interpreted at the Volkstheater: Trio, for piano, clarinet and viola (Mozart); five songs for baritone, Forellen Quintet (Schubert). Perchance, when he enters the gaudy Pompeian portico where Michael Rauchenfeld holds forth, he can no longer purchase a ticket for ten or fifteen cents. In that case, a quarter of an hour's walk

will bring him to the Schauspielhaus on the Maximilian Strasse, where these numbers of Beethoven are given: Songs to "Die Ferne Geliebte," Sonata, for violin and piano, D Major, Op. 42; three songs for alto, "Adelaide" and the Romanza for violin and piano, Op. 50.

If, however, our friend finds both houses sold out, and that is likely to happen frequently, he need only possess his soul in patience for a little while. In the afternoon, just now, he has the choice of listening to a popular concert by the New Munich concert orchestra, or at the Kammeroper he may hear at decidedly modest rates Ignaz Brüll's opera, "The Golden Cross." In the evening at this same Union-Theater, Nessler's "Trumpeter of Säckingen" attracts a crowd and goes to show that, even in this land of the classical, a merely sentimental tune may serve to keep an opera alive for thirty years or more. At the same time, and on this same afternoon, a much greater crowd fills the Prinz Regenten Theater, where "Parsifal" is performed for the thirtieth time.

Do not imagine that the critics, or your correspondent, rush from one of these entertainments to the other, in order to comment upon them. In Munich Sunday is a day of rest for the critics. The present writer, however, ended the day appropriately by attending the American Church, where at 6 p. m. Choirmaster Williamson had arranged his first musical service of the season, the program being as follows: First movement from the Organ Sonata, Op. 98, Rheinberger; First Sonata, for organ, Handel; *Adagio* from Bach's Third Sonata, for violin and organ; Theme and Variations, for violin and organ, Rheinberger; Fugue in B Minor, Bach. The violinist was Miss della Rocca, whose playing was, as usual, lovely in tone and informed with deep feeling. To complete the record of this busy Continental Sunday mention must be made of a chamber music concert in the afternoon and a song recital by Fritz Feinhals in the evening.

The *Münchner Neueste Nachrichten* has just received from Fritz Kreisler the sum of one thousand marks for the purpose of aiding needy and indigent musicians. This is Mr. Kreisler's fifth contribution. He has made similar gifts to other German and Austrian cities.

Imagine my astonishment at reading a few weeks ago this advertisement in the newspaper just mentioned, which I herewith translate literally:

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instructs ladies and gentlemen under most favorable terms. Brilliant results, first class reference. Address care of Advertising Department.

Of course, I immediately put myself in communication with the advertiser, for I was sure that an account of the American method of singing would prove interesting to your readers. But, alas, all my efforts to discover his identity have so far been in vain. My letter asking for his terms has never been answered, and inquiries among the vocal instructors of my acquaintance have failed to disclose any clue. Now the question arises, what prompted this advertiser to flaunt his Americanism in the face of a public at present much more hostile than friendly? Did he rely on the reputation which your Metropolitan has won for its high standard of singing to gain pupils? Or did he expect that John C. Freund's powerful propaganda on behalf of American pedagogy would aid him in that endeavor? These queries will, I fear, ever remain unanswered, for I suspect that this Munich teacher of the American vocal art cares only to unravel its mysteries to Germans.

JACQUES MAYER.

LEILA HOLTERHOFF HONORED

Annie Friedberg Hostess at Reception for the Singer

A reception was given at her home by Annie Friedberg, the manager of musical artists, last Wednesday evening in honor of Leila Holterhoff, the soprano, who is to make a tour of the country this season and who will give her first New York recital in the Comedy Theater next Monday afternoon. A musical program was given during the evening by Mme. Matja Niessen-Stone and Mario Laurenti.

Among those who attended the reception were Pastor and Mrs. Bruckner, Mrs. Godfrey Holterhoff, Jr.; Mr. and Mrs. Carl Hahn, Mr. and Mrs. Walter Rothwell, Mr. and Mrs. Herman Sandby, Mr. and Mrs. Arthur Schoenstadt, Mr. and Mrs. Charles B. Hayes, Mrs. Wader, Mme. Lyska, Mme. Nana Genovese, Emily Frances Bauer, Marion Bauer, Mr. and Mrs. Mario Laurenti, Eleanor Spencer, Mme. Matja Niessen-Stone, Mme. Rosina van Dyck Hageman, Louise Day, Marian Veryl, Idamai Oderlin, Mary Capewell, Wassily Besekirsky, Francis Norbert, Max and Ira Jacobs.

'Cellist Dubinsky's Recital

Vladimir Dubinsky, the 'cellist, appeared with success on Sunday afternoon as a soloist at the faculty concert of the Malkin Music School, playing Davidoff's Fantasy on Russian Themes. Mr. Dubinsky, whose sterling qualities as a 'cello virtuoso have long since won widespread recognition, will give a recital on Sunday evening, Nov. 26, at the Princess Theater in New York, with the assistance of Irma Gratz, soprano. His program will contain a number of interesting novelties.

CARL

Friedberg

triumphs again at his first New York appearance of the Season as soloist with the New York Symphony Orchestra. Some Press Comments:

Friedberg With Symphony Orchestra

Carl Friedberg The Soloist On An Interesting Program.

New York Times, Nov. 10, 1916—

It would seem as if Mr. Damrosch knew not only the effects in combination of the compositions he plays, but even knew what kind of a performance each work was to receive on the selected day. He must have known yesterday, for instance, that Carl Friedberg would give an uncommonly lovely performance of Beethoven's C Minor Concerto.

Mr. Friedberg's playing of Beethoven's Concerto was delightful in the highest measure. How he was able to polish off his phrases in the most delicate and subtly colorful manner, and yet give a performance of the work that was notable for its strength and continuity of line, is one of the mysteries that only the highly accomplished artist can solve. That he did this and that he expounded Beethoven's piano style in such a manner as that much-played master all too rarely benefits by, the very enthusiastic applause of the audience testified to.

New York Sun, Nov. 10, 1916—

He played Beethoven's C Minor Concerto in a manner wholly admirable, both for a dignity and beauty of conception and in the mastery of technical finish. Discriminating taste and artistic sympathy enriched each movement, while the whole interpretation was pervaded with an atmosphere of poetry, tenderness and even power. At the close Mr. Friedberg was enthusiastically recalled.

New York Tribune, Nov. 10, 1916—

The concert in Aeolian Hall, at which Mr. Friedberg played Beethoven's Concerto in C minor, was a subscription concert of the Symphony Society, conducted by Mr. Walter Damrosch. It was a concert of the highest degree of dignity and interest.

Though it is a much abused term it is proper to say that the Concerto received a fine reading, one that was noble, strong, poetical and full of charm.

New York Herald, Nov. 10, 1916—

At the concert of the Symphony Society at Aeolian Hall yesterday afternoon, Carl Friedberg appeared, playing Beethoven's Concerto in C minor with the orchestra. He plays Beethoven excellently. Few players could have equalled his performance and the audience applauded his work long and loudly. It was the most interesting part of the program.

New York Journal of Commerce, Nov. 10, 1916—

His performance of Beethoven's mighty Concerto in C minor was masterly in conception and execution. Mr. Friedberg is essentially refined and poetic in his interpretations, yet they rarely if ever fail to reach the extreme of passion and tenderness, vehemence and gracious charm. These qualities were appreciably set forth yesterday.

N. Y. Staats-Zeitung—

In Beethoven's C Minor piano Concerto, Carl Friedberg presented one of the greatest and noblest treats of the newly awakened season. It is impossible to give this master piece with more poetic and purer inspiration and animation than did Friedberg. Who can, like him, bring the melodious largo to such a wonderful sincere climax? The enthusiastic audience rewarded the master with a real ovation after he finished his playing.

Deutsches Journal—

Carl Friedberg's Masterly Performance of Beethoven's C Minor Concerto.

The climax of this treat was the rendition of the C Minor Concerto by Beethoven played by Carl Friedberg. Nothing new can be added about this artist's Beethoven interpretations. One knows that this master always gives his own, even if he plays Beethoven for the hundredth time. Artists like him are the happy contrast to some old biases who wish to hear less Beethoven on a concert programme.

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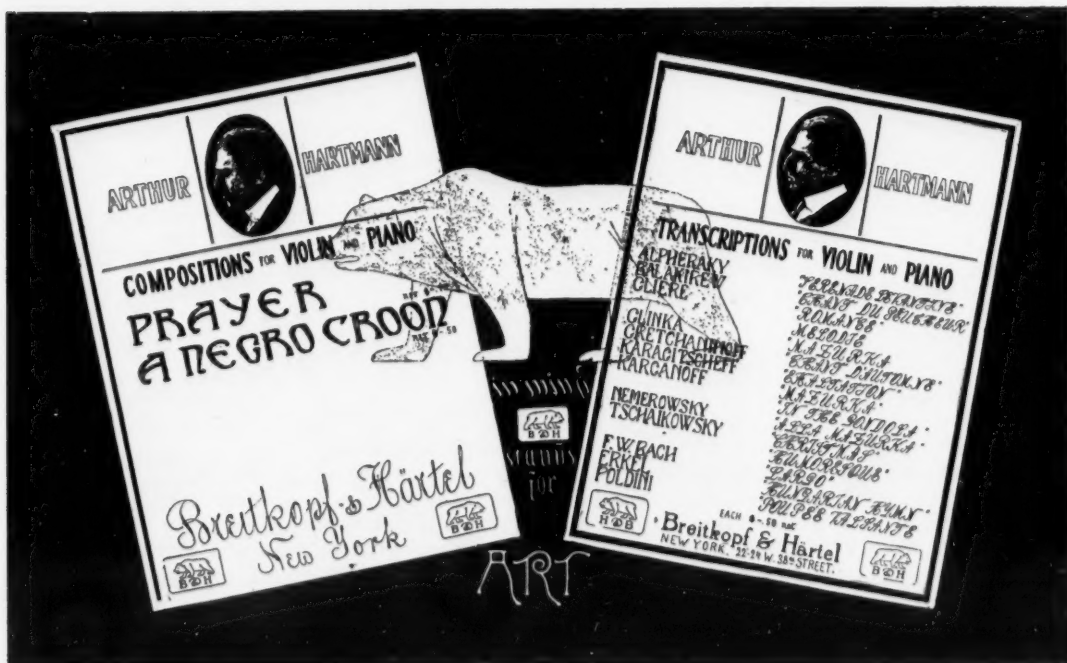
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GRAND OPERA FOR WORKING GIRLS IN CHICAGO

Women's Trade League Sponsors Plan That Includes Lectures on the Operas and Seats at the Campanini Performances—Orchestral Music for the People in the Public Schools—Chicago Opera Novelty Lost Through Fire at Sea

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 19, 1916.

GRAND OPERA for working girls, together with education of these girls in appreciation of the art, is the aim of the latest social service movement in Chicago. A course of instruction for the girls of twenty-six trades, including milliners and glove-makers, was begun by the Women's Trade League in Schiller Hall this week. Prof. Bertram Nelson of the University of Chicago gave the first lecture of the course. He offered a reading from "Lohengrin," with talking-machine illustrations. The league has invested in eight season tickets for the Chicago Opera Association's ten weeks of opera in the Auditorium, and these will be used each week by different girls, members of labor unions under the Women's Trade Union League.

Mrs. Raymond Robins, national president of the league, expressed the thought behind the new plan. "There are many music-lovers longing for song, in the factories," she explained. "The tedious work which many of them must perform is crushing out the music that is in them."

It is hoped to increase the number of tickets for working girls next season.

Another movement to bring high-class music to the people is being financed by the Chicago Tribune, which will probably make public announcement of the fact by the time this statement reaches the readers of MUSICAL AMERICA. The Tribune plans to guarantee a series of ten concerts in the Chicago public schools. The concerts will be given by the American Symphony Orchestra (Glenn Dillard Gunn, conductor), which is playing its second season of Sunday concerts in Cohan's Grand Opera House. The concerts will be given to the communities at a nominal fee of ten cents. Many of the public schools of this city have vast

auditoriums, seating more than the average theater.

Songs for Returned Soldiers

Two members of the Chicago Opera Association brought music to the returned soldiers of the National Guard last Monday. Gaston Sargeant, basso, and Sarama Reynolds, soprano, both of whom are Americans, went to Fort Sheridan at the invitation of Col. Milton J. Foreman, and sang for several hours to the First Illinois Cavalry. One thousand guardsmen listened to the concert, and hated to let the singers depart.

Fire at sea not only caused the Chicago Opera Association the absence of one of its artists, Louise Berat, but it has taken from Campanini's list of novelties Gounsbours' opera "Venise," in which Mme. Marie Kousnezoff was to make her reappearance on the Auditorium stage next month. The original score, the orchestrations, the director's and chorus's scripts, the designs for the costumes and the copies of the scenic sets were taken in charge by Alfred Maguenat, Swiss baritone, when he left Europe to come to Chicago last month. Maguenat took passage on the French liner Chicago, which caught fire after it was on the broad Atlantic. The liner finally reached Fayal in the Azores, but of Gounsbours' opera only charred fragments could be salvaged from the hold. These were consigned to the waves. Maguenat has finally arrived in this country on another liner, but Louise Berat decided that the risk from submarines, fire and floating mines was too great. She will return to France.

Galli-Curci Engagement Extended

The tremendous success scored by Mme. Amelita Galli-Curci in "Rigoletto" has led to her engagement for the remaining nine weeks of opera here. Mme. Galli-Curci was billed to sing in only three performances—"Rigoletto," "Lucia" and "I Puritani," but her success yesterday was in the nature of a sensation and Campanini at once signed her for the entire season.

The opera season is having its reflex in a large number of lecture courses on operatic themes. Maurice Rosenfeld, head of the Maurice Rosenfeld Piano School, has given several operalogues at Sinai Social Center, and will continue them during the rest of the season. Thomas J. Kelly has given three lectures on the "Nibelungen Ring," in preparation for the series which opens in the Auditorium to-night. Henry Purmort Eames is lecturing on all the Wagnerian operas and on Debussy's "Pelléas et Mélisande." Henrietta Weber is giving a series of operalogues in Central Music Hall. Last Sunday she lectured on the "Ring" at Fullerton Hall, Art Institute, and selections from the operas were sung by Lucille Stevenson and Wilhelm Nor-

din. Barbara Waite is illustrating the Eames lectures, and Mrs. Thomas J. Kelly illustrates the Kelly lectures.

Four Orchestras Active

The fifth season of the Sinai Orchestra will open to-night, Arthur Dunham conducting, at Sinai Temple, with Gustaf Holmquist, basso, as soloist. The first concert of Martin Ballmann's Orchestra was given a week ago in the North Side Turner Hall. Chicago now has four orchestras giving serious music on Sunday afternoon, and to these will soon be added a fifth. Besides the American Symphony concerts, under Glenn Dillard Gunn, the orchestras under Dunham, Zukovsky and Ballmann have been educating Chicago into a love of orchestral music, and now Frank Pallma will enter the field with a series of concerts at Arcadia Hall, on the North Side. Pallma was musical director of "Florodora," "Bride-Elect" (Sousa's opera), "Lady Teazle," Herbert's "Wizard of the Nile" and "Idol's Eye," "Belle of New York," "Spring Chicken," "A Trip to Chinatown," "Top of the World," "Prince of To-night," "A Modern Eve," and of the film-plays "Birth of a Nation" and "Civilization," and he was general musical director of the Klaw & Erlanger productions for twelve years.

Jenny Dufau sang a group of songs from the German, French and English lyric composers for the Catholic Woman's League yesterday in the Fine Arts Building. Charles Lurvey accompanied.

A group of published and unpublished songs, by Edith Lobdell, Chicago composer, was sung at a benefit fund concert for working children in the Chicago Beach Hotel this week. Mrs. Charles W. Lobdell, pupil of Mrs. Hermann Devries and sister-in-law to the composer, sang the songs.

Gustav Holmquist, basso, has returned from a series of ten concerts in Illinois and Michigan.

Jeannette Durno, pianist, recently played in Dubuque, Iowa. This was her twelfth concert there since she first appeared with the Chicago Symphony Or-

chestra as soloist. She has had to give return engagements every year.

The remarkable impression made by the sisters, Nellie and Sara Kouns, sopranos, when they sang in Milwaukee week before last as soloists for the Milwaukee Symphony Orchestra, has led to their engagement for a concert in Milwaukee next month.

Pupils of Howard Wells, pianist, have formed themselves into a "Howard Wells Students' Club," organized Nov. 8 at the home of Helena Proudfoot.

Débuts of Butler Pupils

Two pupils of Mrs. Hanna Butler scored successes at their initial appearances in Chicago last week. Charlotte Pothlesberger gave a recital of American songs at the Church of the Covenant, and Irma Bliss sang at the Dorothy Meadows Dramatic Club.

Henry Purmort Eames, pianist, Maude Lewis, soprano, and Day Williams, 'cellist, gave a faculty recital for the Cosmopolitan School of Music at the South Side branch studio Monday night.

Elsa Kressmann, soprano, pupil of Charles W. Clark, sang a program of German classic and Italian operatic airs yesterday, and disclosed a good voice, excellently trained.

FARNSWORTH WRIGHT.

Florence Macbeth's Denver Success Wins Re-engagement

Daniel Mayer, manager of Florence Macbeth, the coloratura soprano of the Chicago Opera Association, who has been appearing in concert on the Pacific Coast recently with noteworthy success, received a telegram from the local managers in Denver, following the appearance of Miss Macbeth with the Denver Philharmonic Orchestra, Nov. 16, which read as follows: "Denver great success. Re-engaged for next year."

Mr. Mayer received notification this week of the engagement of Miss Macbeth to sing the part of *Allys* at a production of Pierné's "Children's Crusade" at the May Festival, Evanston, Ill., May 31.

Philharmonic in First Concert of Brooklyn Institute

Josef Hofmann and the New York Philharmonic Orchestra triumphed in the first Brooklyn Institute concert of the New York Philharmonic Society at the Academy of Music on Nov. 19. G. C. T.

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"Cello Day" in Boston's Concert World

Three Performances Devoted to an Exposition of That Instrument—A Trio of Piano Recitals, Too
—Dr. Muck Proffers an Unusually Rich Program

Bureau of Musical America
120 Boylston Street,
Boston, Nov. 19, 1916

AFTER the Ballyrooce comes Billy Sunday! The sawdust trail runs from the windward of Jordan Hall to the leeward of Steinert Hall, pausing not for the pillars of Symphony Hall nor for the façade of the Public Library. Last week the feet of our fancy whirled and hopped in a Russian frenzy and to-day we lift our voices in "Home, Sweet Home" *tempi di Tabernacle*. Still, a few of the unregenerate may want to know what Boston is doing for the cause of heathen music contemporaneously with Billy's exhortations, so here goes:

Wednesday was 'Cello Day in Greater Boston—not that it was so tagged, or even set apart for tagging, for no one has sanctioned the taking up of a collection for suffering 'cellos and needy 'cellists. But everyone seemed to have a 'cello and to be playing it all over God's Boston (to paraphrase a famous negro "sperichl"). There was Bruno Steinke of the Boston Symphony, illustrating Henry Gideon's talk in Malden on "The Orchestra"; there was "the greatest woman 'cellist in the world" playing an amiable program at Jordan Hall; and in the evening, at this same hall, there was the Russo-German virtuoso, Joseph Malkin, in a recital, with his brother Manfred at the piano. No, no, no! since Thursday last we Bostonians have given up that vile phrase "at the piano," which indelicately suggests that some pianists are to be found "under the piano, others on top of the piano, and still others leaning against it." Speak we of soloist, accompanist, or ensemble player, we must henceforth use the good old word "pianist."

The 'cello is distinctly not an instrument for solo recital. Its repertoire is limited, as it deserves to be. Mr. Malkin probably made the most of his opportunities, but he need not have turned to the piano repertoire for his arrangements. Instead of the Chopin Nocturne, which, in spite of its fine performance, was conspicuously unsuccessful, Mr. Malkin might have transcribed any one of fifty songs, or violin pieces, with better effect. Is it overstating the case to say that the remarkable ensemble of the brothers, their "withness," so to speak, is the result of something profounder than artistic sympathy, frequent practice, and the rest?

Another "joint recital" was the sonata recital of Clinton Jonas, pianist, and Leon Gorodetzky, violinist. These two valuable members of Boston's musical set gave the two familiar sonatas of Franck and Grieg and the unfamiliar Sonata in G Minor by Nicolaiev. Though lacking a bit in brilliancy, their work was earnest and convincing, and usually pleasing. Mr. Gorodetzky's tone in sustained passages is rich and warm.

With the Pianists

The most distinguished piano happening of the week was—*cela va sans dire*—Paderewski's recital at Symphony Hall on Sunday afternoon before an audience large enough for two recitals. The Titan was "sonorously eloquent, gorgeously rhetorical," writes a woman admirer. On

the following night a newcomer held forth at Jordan Hall: James Friskin, very Anglo-Saxon in manner and appearance, altogether versatile in understanding and performance. He played his Bach with a warmth of tone that made the Italian Concerto something far greater than a mere sequence of contrapuntal designs. His Brahms group was thoroughly Brahmsian, his Chopin romantic, his Beethoven Sonata, Op. 110, altogether worthy of the master mind that planned the composition. His own Sonata in A Minor, very modern, was a little difficult to grasp at first hearing. We hope for another chance to judge of its merits and for many more opportunities of hearing Mr. Friskin's playing.

Frances Nash, young, sweet, refreshing, with never a sign of sleepless nights in either her fair face or her virginal playing, delighted a distinguished-looking audience of moderate size at Steinert Hall. Of course, there were flowers—roses, carnations, chrysanthemums, huge armfuls of them! And Miss Nash knew how to gather them in, too—never grabbing them by the tails, *a la Friskin*! Miss Nash played the Sapellnikov "Dance des Elves" and the Saint-Saëns Etude en Forme de Valse with amazing dexterity, the Dvorak piece with tonal beauty and sincerity of purpose. True, she neither scales the heights nor fathoms the deep, but she charms and entertains, she is "jeune fille." In a word, the Frances Nash of 1916 is no Titan, just human artist.

Dr. Muck's Rich Program

Dr. Muck gave us an unusually rich program on Friday, what with Sibelius's Symphony No. 1, Rachmaninoff's Piano Concerto No. 2 (Mr. Gabrilowitsch), Debussy's "Prélude à l'Après-Midi d'un Faune," Chabrier's "España." This program he further enriched on Saturday

night, in honor of Mr. Higginson's anniversary, by the addition of the Overture to "The Magic Flute."

This is only the fourth performance in nine years of the Sibelius work, so that its defiant mood is still new and its technical investiture still unfamiliar. But the work is sure to become firmly established in the American orchestral repertoire. It will be played by the orchestra on the next southern trip late in November.

Mr. Gabrilowitsch played the Rachmaninoff Concerto in a manner that recalled the playing of this same work by its composer seven years ago. The piano is treated throughout like an instrument of the orchestra, with little or no opportunity for bravura. The audience expressed its enthusiasm for Mr. Gabrilowitsch's masterly interpretation. If Dr. Muck intended to show how incomplete any performance of Debussy's *Prélude* must be henceforth, without the miming of Nijinsky's nymphs and faun he really succeeded. For even his masterly performance left one unsatisfied. The choice of Chabrier's Rhapsody, therefore, for the concluding number was a happy one—its brilliancy and dash removed the tinge of regret.

With the first snow came Olive Russell's recital at Steinert Hall, but alas laryngitis had outstripped the snow and left Miss Russell almost voiceless. With admirable courage she sang her program, winning her audience by her pluck, her friendliness, her black-browed, golden-haired beauty. But even so indulgent an audience was unable to judge of the quality of the singer's voice. A few of us had fortunately heard her earlier in the autumn and many of us hope to hear her soon again under more favorable conditions of weather and voice.

HENRY L. GIDEON.

GIDEON OPENS HIS SERIES IN BOSTON

Gives Notable Folk-Music Talk
—Beatrice Harrison and Mr. Donahue Charm

BOSTON, MASS., Nov. 18. — Henry Gideon gave the first in a series of four public music-talks this afternoon in Steinert Hall, to a large and interested audience. His subject was "A Festival of Folk-Song." His talk was vocally illustrated by Miriam Caro, Augusta Cooper, Byron Reed, Joseph Goudreault, Anthony Guarino, Samuel Gerson, Samuel Shribman and Mrs. Gideon. Mr. Gideon described and the singers sang some quaint and delightful old songs of the Italian, Yiddish, Porto-Rican, French-Canadian and early English folk. His talk was most inclusive and given in an intimate manner that compelled a close application by his listeners. Mr. Gideon gave the platform to Byron Reed for the Porto-Rican music. Mr. Reed has spent a deal of time in Porto Rico and told of the finding and manufacture of the musical instruments (if such they can be called) used there—the guacharos, cuatro and bordonua.

To the accompaniment of the harpsichord, Mrs. Gideon closed the program with a charming performance of a group of English art songs of Shakespeare's day. Attractively gowned in the dress of that period, she sang these songs most delightfully: "Green Sleeves," "As Flora Slept," "The Three Ravens" and "It Was a Lover and His Lass."

Beatrice Harrison, 'cellist, played in recital at Jordan Hall last Thursday afternoon, assisted by Clarence Adler, pianist. Miss Harrison played the A Major Sonata of Beethoven, a Rachmaninoff Sonata and miscellaneous pieces by Handel, Haydn-Patti, Caccini and Rimsky-Korsakoff and transcriptions of "Three Chorales" of Bach, and of two songs, one by Schumann and the other from Roger Quilter. Miss Harrison's playing was in the same degree of technical excellence that is characteristic of her. Her interpretations were the acme of good taste and refinement. She played with virility, always tempered with poise and held an absolute control of her instrument. William Reddick accom-

panied her in the pieces and Clarence Adler gave a masterful performance with her in the sonatas.

Lester Donahue was heard here again in piano recital at Jordan Hall last Monday afternoon, captivating his listeners. He added more laurels to his rapidly growing popularity. Mr. Donahue gave a program of Bach-d'Albert, Brahms, Chopin, Schumann, MacDowell, Mendelssohn-Liszt and a couple of new pieces in manuscript, by John Alden Carpenter. His delicate and brilliant performance of the Schuman "Toccata" was a special joy, as was also his powerful delivery of the MacDowell "Sonata Tragica."

W. H. L.

Constance Purdy has been engaged to open "The People's Course" in Ashtabula, Ohio, in December.

KITTY CHEATHAM AS BOSTON RECITALIST

Sincerity of Her Art Delights
Hearers Exceedingly—Gives
Wellesley Program

BOSTON, MASS., Nov. 13.—Kitty Cheatham, who has absented herself from Boston concert halls for some time, reappeared last Saturday afternoon in Jordan Hall, and was warmly greeted by an audience that was alert to grasp the sincerity and power for good that abounds in her chosen art.

Miss Cheatham's program, ingeniously compiled, embraced folk-song arrangements from the different lands, viz., England, France, Russia, Belgium, Scotland, Germany and America; some old negro spirituals; some traditional nursery rhymes; excerpts from Schumann's "Kinderszenen" and other recitations and songs from the child's verse.

Miss Cheatham's performance is indeed unique and original. One is impressed by the simplicity and grace which adorns it. It is the simplicity of her art that makes it beautiful, for she strikes the chord of plain, direct harmony from the start and maintains this spirit throughout her program. Whether in the crooning, haunting tones of the negro folk songs or the dainty tunes of the French folk, she is equally appealing and gives to each song the touch of color that it requires.

In the evening of the same day, Miss Cheatham repeated her recital at Dana Hall, Wellesley, where she was again received most cordially and was heard by a large gathering of the student body.

Flora MacDonald Wills was her accompanist at the piano. W. H. L.

Roland W. Hayes, Hubbard Pupil,
Heard in Boston Recital

BOSTON, Nov. 18.—Roland W. Hayes, tenor and pupil of Arthur J. Hubbard of this city, gave his annual song recital last evening in Jordan Hall, with the assistance of Wesley I. Howard, violinist, and William S. Lawrence, accompanist. Mr. Hayes sang "Rodolfo's Narrative" from Puccini's "La Bohème," an aria from Massenet's "Manon," two German songs and a number of English songs; also two Afro-American folk-songs, in which he gave special delight, infusing them with the real spirit of his native race. Mr. Hayes is a dramatic tenor with a voice of wide range and great beauty. It has been judiciously schooled. His high voice is particularly brilliant, and he interprets his songs in excellent taste. The large audience compelled the singer to add several extras. W. H. L.

An immense audience heard Fritz Kreisler in his recital, Nov. 16, at the National Theater, Washington, D. C.

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COMMUNITY MUSIC IDEA IN CHEATHAM RECITALS

Audiences Will Be Asked to Join in Singing Certain Songs with Disease—Innovation to Mark Her Philadelphia Appearance

WHEN Kitty Cheatham appears before the University Extension Society in Philadelphia on Saturday afternoon, Nov. 26, she will introduce an innovation in concert music and will sing two songs, the choruses of which the audience will be asked to sing, to inaugurate in that city the idea of Community Singing. As a pioneer in the movement, Miss Cheatham will always make it a feature in her future programs. The numbers in which she desires the audience to participate will be printed on a leaflet and distributed to them. The two songs which will be presented to her audience in Philadelphia are "March! March!" by Arthur Farwell, and Augusta E. Stetson's "Our America."

That she is thus aiding the establishment of Community Singing throughout the country, devoting a part of her recital programs to this work, does not surprise those who know the aims and ideals of this artist. On several occasions she stated in these columns her conviction that art is not a goal, but a means to reach one's fellow-men. When the news of her intention became known, Miss Cheatham stated to a representative of *MUSICAL AMERICA*, that since her knowledge of the results of the community spirit had come with her investigation and practical experience with the Community Chorus in New York, she had felt strongly the necessity of taking advantage of every opportunity to bring to the people the beautiful spirit of comradeship which it revealed.

"I remember well," Miss Cheatham said, "the first explanatory word I ever spoke in connection with my program of songs, almost at the beginning of my work. A sudden idea came to me, on the stage, which seemed very vital and quicker than it takes to tell it, came the desire to share it with my audience. I have always felt a tremendous sense of gratitude and affection for my audiences, believing that they represented an individual and unified spirit of co-operation—that everyone came to hear me with the idea of helping me with their appreciation. In return I have consecrated myself to my art, always endeavoring to give unstintingly of my highest and best. I wish I might be privileged to tell the result in detail. At any rate it has been a real Community Spirit."

"The lack of co-operation, and too often an invisible barrier, between an artist and his audience, has always made me long in some way to create a closer sense of unity, and I feel that the utilization of ten minutes on each of my programs for Community Singing will help bring about this unity."

"When I suggested to the University



Kitty Cheatham Leading a "Junior Community Chorus" in Central Park, New York

Extension Society in Philadelphia my desire to inaugurate this new idea in their City of Brotherly Love their instant and enthusiastic response made me very grateful. It was inspiring to sing it with four hundred boys in the Hill School at Pottstown, Pa.; also with three hundred girl students at Wellesley, recently. Will it not be equally inspiring, especially at this great hour in our national history, to sing with 1200 of your fellow-men (many of whom I may not have met before) such inspiring words as Arthur Farwell's: "March! March! comrades! march along,

March a hundred million strong!
... Prince of Peace uphold our trust,
Though we face the battle's thrust.
Fight we shall while fight we must ...
... One in vision, one in will,
We shall carry Zion's hill,
God is in His Heaven still—March!
Forward, comrades, March! March forever,

Up with the break of day out on the trackless way,
Ours the will that must and can,
Ours to crown creation's plan,
Ours to win the world for man. March!
March!
Love to hate shall never yield
While the sword of God we wield,
On to Armageddon's field! March, comrades, March."

FLORENCE LARRABEE SCORES

Pianist, in Trio of Concerts, Wins Numerous Admirers

Florence Larrabee, the pianist, participated in three well attended concerts recently in Baltimore, Md.; Lockport, N. Y., and Petersburg, Va. Miss Larrabee's collaborators were Jeanne Woolford, contralto, and William Wade Hinshaw, the baritone.

Miss Larrabee's conceptions of the Brahms set of waltzes (Op. 39), which served to open the Petersburg program, were especially happy. The artist avoided those distorting personal touches from which these delicate dances often suffer under other auspices. Miss Larrabee's second and final group consisted of the Mendelssohn-Liszt "Auf Flügeln des Gesanges," Chopin's E Minor Waltz, which one rarely hears done with the true Gallic exhilaration, and Liszt's Eighteenth Rhapsody. It is hardly necessary to add that her efforts were greeted with continued applause.

Mme. Woolford and Mr. Hinshaw, widely known as generously gifted artists, won a host of new admirers with their vocal work. Mme. Woolford's solos were chosen from Handel, Horn, Schubert, Hemberger, MacFadyen and Horsman; Mr. Hinshaw's from Schumann, Mozart, Herman and Rossini. Contralto and baritone collaborated in a duet from "Don Giovanni." Elizabeth Siedhoff's accompaniments were praiseworthy.

HONOR BEEBE PLAYERS

Huss Dedicates Set of Songs to Chamber Music Society

Henry Holden Huss has dedicated to the New York Chamber Music Society, Carolyn Beebe, pianist and director, a set of songs, which will be heard at the last concert of this season, Feb. 27, in Aeolian Hall. The works are scored especially for the instruments used by the organization. The voice part, which will be sung by Hildegard Hoffmann Huss, has been arranged so that it blends completely into the ensemble, as one of the instruments. Mr. Huss rearranged for this purpose four of his most charming songs, "Before Sunrise," "A Lover and His Lass," "The Birds Were Singing" and "After Sorrow's Night."

A new work by Daniel Gregory Mason, dedicated to and written for the New York Chamber Music Society, will be included in the program for the second concert at Aeolian Hall, Jan. 2.



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4. ALT-WIENER TANZWEISEN: No. 1. Liebesfreudnet, 50c	

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GILBERTE TO INTRODUCE NEW WORKS IN SOUTH

Composer to Make First Tour in Texas
After His Dates in New England
and Pennsylvania

After an extended rest at his summer home at Lincolnville Beach, Me., Hallett Gilberte returned to New York on Nov. 5. Before coming to New York he gave concerts at Portland, Me.; Salem and Lynn, Mass., and Concord, N. H., making the trips in his motor car. At Concord the recital was given in the Universalist Church, with Viola Van Orden Berry, contralto, and Benjamin Berry, tenor. The entire program, barring Mr. Berry's singing of the McDermid cycle, "Faith, Hope and Charity," and Mr. and Mrs. Berry's singing of a "Trovatore" duet at the end of the evening, was made up of Gilberte's compositions. Mr. Gilberte playing two new piano compositions of his own, Nocturne and Fantaisie de Concert.

Mr. Gilberte will remain in New York for a time, giving a concert of his compositions at the Hotel McAlpin on Nov. 27, when his interpreters will be Harriet McConnell, contralto; the McConnell Vocal Trio and Benjamin Berry, tenor. The same evening several groups of his

songs will be sung at a concert at the Warford Studios, New York. On Dec. 23 he leaves for several recitals in New England. Several Pennsylvania engagements follow, after which Mr. Gilberte leaves for the South, making his first tour in that territory. In January he will be in Houston, Tex., where Ellison Van Hoose, conductor of the Treble Clef Club, will present a group of his compositions for female voices at his concert. Mr. Gilberte will also appear in Galveston and San Antonio.

Florence Macbeth made a recent success on Nov. 16 as soloist with the Denver Orchestra, singing his "Moonlight and Starlight," which she is including on all her programs this year. Grace Hoffman, the popular soprano, sang this song for two weeks at the Strand Theater, New York, recently and won much success with it. Another prominent singer who has taken up the song recently is Olive Kline. In Boston Grace Bonner Williams, one of that city's most admired sopranos, has been singing Mr. Gilberte's "Minuet—La Phyllis" and Harriet Sterling Hemenway has been featuring his "Evening Song."

"Elijah" to Be Given Under A. Y. Cornell's Baton

A. Y. Cornell is giving a performance of Mendelssohn's "Elijah" on Sunday evening, Nov. 26, at the Church of the Pilgrims, Brooklyn. The soloists are Olive Kline, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Clifford Cairns, bass. The choral part is being sung by a chorus of twenty selected voices and an orchestra of strings will also be used in the performance.



Helen Ormsbee Phillips

ROXBURY, MASS., Nov. 15.—Helen Ormsbee Phillips, a well-known soloist in light opera and musical comedy through New England and the Middle West, more recently engaged in concert work, died at her home in Needham, Mass., Sunday, Nov. 12, after a week's illness. Mrs. Phillips was a charter member of the Professional Women's Club of Boston and well known and loved by her many friends for her gentle nature and loyal spirit.

Mrs. Frieda Martin

Mrs. Frieda Martin, widely known among German singers and charitable workers in New York, died on Friday of last week at her home, 256 West Forty-fourth Street, New York. Mrs. Martin was born in New York and was the wife of Gaston Martin, also an operatic singer. She had been particularly active in German charities and was one of the leading workers in collecting funds for the German Red Cross.

Julia F. Baker

Julia F. Baker, one of the pioneer residents of Mount Vernon, N. Y., died on Wednesday of last week at Asbury Park, N. J. Miss Baker was many years ago a teacher of the pianoforte in Mount Vernon and New York, was a member of the Old Harmonic Oratorio Society.

ALLENTOWN CHORUS HAS HEMUS AS ITS SOLOIST

Baritone Sings American Songs—Recital
by Kinder—City's First Commu-
nity Concert a Success

ALLENTOWN, PA., Nov. 16.—The Handel and Haydn Society, under the direction of William Reese, presented Percy Hemus, baritone, Tuesday evening at the Lyric Theater in a repertoire of "All-American" songs. Mr. Hemus is an artist of much taste and high interpretative ability, his diction deserving special mention. Gladys Craven was an efficient accompanist.

The society has entered upon its fifteenth season and shows greater promise than ever. Capably accompanied by Irene Swartz, its offerings, "Hail, Bright Abode," Wagner; "Echo," Macfarlane; "In Stille Nacht," Brahms, and "O'er the Woodland Chase," by Waring, were splendidly sung, displaying good attack and intonation, a fine sense of rhythm and the ability to color tone effectively. The Beethoven Octet presented one number, "Swing Along," by William Marion Cook.

Ralph Kinder, organist of Holy Trinity Church, Philadelphia, was heard in recital by a capacity audience in the auditorium of Zion's Reformed Church last Thursday evening. In addition to his other numbers, Mr. Kinder was heard in two of his own compositions, "Aphrodite" and "Exsultemus," the first named played in public for the first time. He was assisted by Elsa Lyons Cook of Philadelphia. The work of both artists was impressive.

On Thursday evening a "Community

Concert" was given in the Northampton High School Auditorium, under the auspices of the Northampton High School glee clubs. The event was the first of its kind held here and proved highly successful in accomplishing its object of bringing patrons of the schools in closer touch with the music of the schools. Singing of the Foster songs and a reading of "The Life of Foster" were among the principal features of the evening. The Boys' and Girls' Glee Clubs, Male Octet, Girls' Sextet and High School Orchestra contributed largely toward this success. Others appearing on the program were Lawton Fye, Hannah Dilliard, Elsie Newhard, and Messrs. Nolf, Schissler and Meixler.

M. D. M.

Russell Studios Recital in Newark

NEWARK, N. J., Nov. 17.—At the Newark Division of the Russell Studios College of Music, Saturday afternoon, an interesting recital was given, following the regular exercises of the Progress Guild. The pianists were the Misses Beaupre, Kautzmann, Wiegand, Long, Bantleon, Hohenstein, Blake, Crown and Mrs. Gertrude Teal. Vocal solos were offered by Marie Alta Stone, soprano from the vocal department. At the Carnegie Hall Division Mr. Russell announces a series of recitals and lectures with the monthly Vocal Clinics, the latter being an interesting feature of the works of these studios, the sessions being open to all singers upon advance request and appointment. At these semi-public clinics, voices are analyzed and corrective treatment advised. Mr. Russell is the originator of the Russell musical institutes, which are being conducted over the country.

IN THE NORTH:

"His voice was pure music and those who are always looking for this rare quality were overjoyed; distinction of interpretation and finished artistry, including perfect French."

Duluth News-Tribune, Nov. 11.

IN THE WEST:

"Arthur Hackett was wonderful and received a great ovation. His enunciation was perfect and again and again he was recalled."

St. Joseph Gazette, Mo.,
Nov. 7.

IN THE EAST:

"His voice is of large and pure tenor quality, unclouded, unshakable, unforced. Intelligence and skill control it; richness and ardor grace it."

Boston Transcript,
Sept. 13.

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IN THE SOUTH:

"The singing of Mr. Hackett was superb."

Dallas (Texas) Journal,
German Sangerfest.



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- Nov. 11—McMinnville, Tenn.
- Nov. 13—Lorain, Ohio
- Nov. 14—Lebanon, Ohio
- Nov. 15—Maryville, Tenn.
- Nov. 16—Greenville, S. C.
- Nov. 17—Milledgeville, Ga.
- Nov. 18—Jacksonville, Fla.
- Nov. 21—Victoria, Tex.
- Nov. 22—Galveston, Tex.
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- Nov. 24—Houston, Tex.
- Nov. 25—Beaumont, Tex.

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- Oct. 31—Gloversville, N. Y.
- Nov. 1—Geneva, N. Y.
- Nov. 2—Canandaigua, N. Y.
- Nov. 7—Upper Montclair, N. J.
- Nov. 9—Brooklyn, N. Y.
- Nov. 11—New York City (Beethoven Society, Ritz-Carlton)
- Nov. 14—Ossining, N. Y. (Return engagement)

- Nov. 16—Montclair, N. J. (Montclair Club)
- Nov. 19—Brooklyn, N. Y. (Crescent Athletic Club—third consecutive appearance)
- Nov. 21—Malone, N. Y.
- Nov. 22—Ogdensburg, N. Y.
- Nov. 23—Potsdam, N. Y.
- Dec. 3—Hackensack, N. J. (Elks'—third consecutive appearance)

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Mary Kaestner, Soprano, Not a Viennese, as Is Often Stated, But a Californian



Mary Kaestner, the Gifted Soprano, as "Aida" in the San Carlo Opera Company Production

Mary Kaestner, prima donna, now winning triumphs with the San Carlo Grand Opera Company, is anxious that it be widely known that she is an American. "Please make it plain," she said to MUSICAL AMERICA, "that I

am an American, from California, and not from Vienna, as it is stated so often by newspapers."

Miss Kaestner has been meeting with remarkable success on her tour. She made a profound effect with her *Aida* and *Elsa* in "Lohengrin." Her voice has greater power, although it has lost none of that captivating sweetness. Miss Kaestner has also developed in her acting abilities. Always capable, Miss Kaestner is now a commanding figure as an actress. She makes a fine picture of the title rôle in "La Gioconda" and has earned lavish praise from all the critics on her tour. The soprano took Detroit by surprise by her portrayal of the trying rôle in "Aida," excellently presented at the Garrick Theater by Mr. Gallo's company. The musical maturity of the young singer and her dramatic ability made her the dominating figure.

FLORENCE AUSTIN'S SUCCESS

Violinist Gains Warm Approval in Two Zanesville Concerts

ZANESVILLE, OHIO, Nov. 18.—Florence Austin, violinist, was the star of the two programs presented at G. A. R. Hall here on Thursday and Friday evenings by Miss Austin, Wilnot Goodwin, baritone, and Samuel W. Quincy, pianist. Though the program announced that no encore numbers would be given, Miss Austin was obliged to add to her list to satisfy her hearers. Her Thursday night numbers were "Faust" Paraphrase, Gounod-Alard; Menuet, Boccherini; Poeme, Fibich; "The Bee," Bohm; "Liebesfreud," Kreisler, and "Zigeunerweisen," Sarasate. She played with great warmth of tone and brilliancy of technique. Mr. Goodwin's singing and Mr. Quincy's work at the piano were thoroughly enjoyed.

Miss Austin's numbers on Friday evening were Ballade and Polonaise, Vieuxtemps; "The Swan," Hugo; "Moment Musical," Schubert-Kreisler; Berceuse, Vet; Valse de Concert, Musin; "Slumber Song," Weitzell, and "Herje Kati," Hubay. Again she delighted her hearers with her mastery of her instrument and interpretative insight.

The concert was given under the local auspices of the Woman's Relief Corps and under the management of the National Society for Broader Education.

H. W. J.

TENOR WOULD BECOME CONDUCTOR

William Wheeler Hopes Some Day to Realize His Ambition to Direct a Chorus—This Singer Regards Vocation of Concert Pianist the Most Difficult in Musical Field

IN a schoolhouse in Wisconsin many years ago, a lad was to give a recitation at one of the school's affairs. He begged off at the last moment, and asked if he might sing instead of recite. The lad was William Wheeler, now well known as an American concert tenor, who has sung in many an oratorio and recital since that boyhood experience.

"I was a choir boy in the local church," said Mr. Wheeler, "and always loved to sing. One of the proudest moments of my life was when I made second tenor in the glee club at Beloit College, Wisconsin."

"Devoted as I am to singing at the present time, it is my ambition, in about fifteen or twenty years from now, to go out West and organize a chorus. It has always been my hobby to conduct a chorus. Several years ago I conducted a small chorus in Rochester, and handled it successfully. I have sung in many choruses besides having been soloist in oratorio, and frequently I have seen experienced conductors fall short in realizing the beauties of a particular work. I know it is a difficult field to break into, but I intend to try my hand at it."

Respect for Concert Pianist

Despite the fact that Mr. Wheeler is a singer, he has a tremendous respect and admiration for the concert pianist. "I think it takes more concerted attention to become a successful concert pianist than to make your mark in any other branch of artistic endeavor," continued Mr. Wheeler. "I sat on the stage at a Busoni recital and watched the great pianist build up a climax in the Chopin A Flat Polonaise. It was positively nerve-racking. One can scarcely realize the tremendous expenditure of nervous energy involved in giving a serious public recital."

Mr. Wheeler is utterly devoid of affectation or mannerism off the stage or on. The following story of his failure in the field of literature is an indication of his modesty and frankness:

"While in college I had ambitions as



William Wheeler, the Gifted American Tenor

a writer," said he. "I had a friend who was editor of a New York paper, and to him I entrusted hopefully my first short story. He returned it with a letter, in which he said, in brief, 'God called you to be a singer, not a writer.' This note, inclosed in a frame of deep black, adorns Mr. Wheeler's wall. He may gaze at it contentedly, for although he has not made his mark as a writer, at least he may feel assured that he has won success in his chosen field."

H. B.

MURATORE

(On Tour with Ellis Opera Co. Season 1916)

IN HIS GENUINE AND
UNINTERRUPTEDLY
PHENOMENAL SUCCESS



The Toledo Times, Oct. 17.—"His powerful tenor reached in unabated sweetness to the farthest recesses of the mammoth hall, and his dramatic interpretation of the rôle was thrilling."

The Toledo Daily Blade, Oct. 17.—"His acting has the repose and delicate finish of the French school, and his vocalism, too, is of the highest type."

The Milwaukee Journal, Oct. 19.—"His gorgeous voice and masterly art won the heartiest applause."

The Milwaukee Daily News, Oct. 19.—"Dazzled the audience with his art that is from the gods."

The St. Paul Daily News, Oct. 21.—"It took a very few moments for him to command the astonished admiration of the audience."

The Minneapolis Morning Tribune, Oct. 21.—"Vocally magnificent."

The Omaha Sunday Bee, Oct. 22.—An artist to his finger tips."

The World-Herald, Omaha, Oct. 24.—"His comprehension of the part of 'Don José' will never be forgotten."

The Fort Worth Record, Oct. 28.—"His voice divinely modulated, deflecting his beloved French with a masterly bid for the emotional, he sang as one inspired."

Tulsa Morning Times, Oct. 31.—"Don José was never in more capable hands than those of Lucien Muratore."

Tulsa World, Oct. 31.—"A voice beautiful, full of that life that creates things."

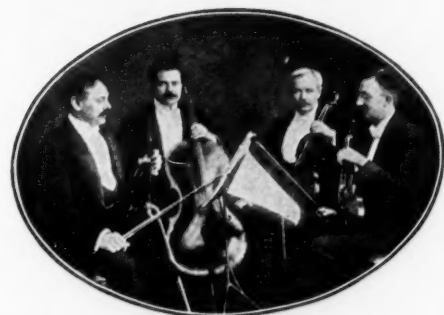
The St. Louis Daily Globe-Democrat, Nov. 2.—"The Don José of Lucien Muratore was the best since Jean de Reszke's."

The Cincinnati Times-Star, Nov. 4.—"A gorgeous voice, a method 'hors ligne' and a superb dramatic feeling."

The Enquirer, Cincinnati, Nov. 4.—"An artistically and finely schooled singer as well as a splendidly equipped actor."

The Kneisel Quartet

"Master Spirits Among Interpreters"



NEW YORK EVENING POST

"The first performance of the Kneisel Quartet drew last night an audience the size and quality of which was sufficient tribute to the organization. The gathering was one of exceptional size and musical discrimination and was rewarded by hearing an interesting programme played with that fine degree of perfection that has come to be synonymous with everything the Kneisels undertake... The Beethoven selection was brilliantly done and was received with full appreciation of a masterwork performed by master hands."

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GENEVIEVE ZIELINSKI Coloratura Soprano
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Estelle Neuhaus gave a piano recital in Newark, N. J., Nov. 17, playing compositions by Albeniz, Klein and Liszt.

A very enjoyable song recital was given on Nov. 4 by Paul Draper of New York at the home of Mrs. Richard M. Bissell, Hartford, Conn.

A splendid recital was given at Charleston, W. Va., on Nov. 8 in St. Paul's Lutheran Church by Prof. Bert E. Williams, of Columbus, Ohio.

A band concert was given at Huntington, W. Va., on Nov. 5, under the leadership of Nicholas Nuzzi. Mrs. Paul Bennett, soprano, was the soloist.

Randall Hargreaves, baritone and vocal teacher of Montclair, N. J., gave a lecture-recital of vocal music Nov. 10. Mark Andrews was his accompanist.

A faculty recital was given recently at Columbia College, Columbia, S. C., Frank Church, Mary Chreitzberg, Margaret Ober, Miss Mahaffey and Miss Jones taking part.

At Albany, N. Y., the first of a series of organ recitals was given by T. Frederick H. Candlyn, organist of St. Paul's church. The assisting soloist was Lawrence L. Dick of Utica.

Alfred T. Mason gave an organ recital in the First Church of Pittsfield, Mass., recently and was assisted by R. D. Kingman, violinist; W. A. Kingman, cello, and O. F. Pagerey, clarinet.

Marguerite Hukill, a gifted pupil of Miss Tracey of the Conservatory of Music, Cincinnati, gave a song recital recently at the institution. Elizabeth Barbour was the accompanist.

Le Roy E. Evans of New Haven, Conn., who has been a member of the choir of St. Paul's Church, has resigned to accept the position of bass soloist at the Westville M. E. Church.

Mrs. Freda Ecklund-Scherstroma of Chicago, a talented soloist, gave a concert on Nov. 4 at the Swedish Elim Baptist Church of New Britain, Conn., accompanied by Elsa Anderson, pianist.

In the Straus Auditorium of the Educational Alliance, 197 East Broadway, New York, a recital by Thea Holm, soprano, and Abraham M. Copp, pianist, was given on Wednesday evening, Nov. 15.

A recital was recently given in the Jamestown (N. Y.) Conservatory of Music, Samuel Thorstenberg, director, by Irene I. Johnson, Mildred M. Stamford, pianists, and Lillian I. Gustafson, soprano.

Charles Roy Castner of Montclair, N. J., organist and choir director of the Caldwell Baptist Church, has been made music critic of *The Montclairian*. Mr. Castner is an artist-pupil of Wilbur Follett Unger.

Russell Snively Gilbert, pianist, gave an evening of music in the Woman's Club house, East Orange, N. J., on Nov. 16, assisted by Viola Brodbeck, soprano; Mabel Beddoe, contralto, and Katherine Platt Gunn, violinist.

The choir of the Madison Avenue Reformed Church, Albany, N. Y., under the direction of William L. Widdemer, organist and choirmaster, gave a delightful concert on Nov. 9, with Mrs. Peter Schmidt, violinist, assisting.

At the Women's Club of Nutley, N. J., a recent program was presented by Mrs. Arthur Hebert, soprano; Mrs. Llewellyn Pratt, contralto; Frank Carland, tenor; Harry Walker, pianist, and Mrs. Ada Weigl Powers, accompanist.

Herman Ebeling, the dean of music teachers in Columbus, Ohio, presented his gifted pupil, W. Andrew McNeillis recently in the Universalist Church. The assisting musicians were Emmie Ebeling, pianist, and Alice Speaks, contralto.

Members of the Central College Conservatory of Music faculty gave a recital Nov. 13 in Lexington, Mo. Those participating were D. F. Conrad, Mrs. A. W. Allen, B. M. Little, Jo Hinesley and Grace Kirlin.

At Elks' Hall in Sacramento, Cal., the Saturday Club gave a concert on Oct. 28, at which Jeno Sevely, violinist; Marjory Webber, soprano, and James Woodward King and Zulettia Gerry-Pease, pianists, appeared.

The latest program of the Friday Morning Music Club of Washington, D. C., was a lecture recital by Mrs. Emma Prall Knorr on "Personal Recollections of Edward MacDowell," illustrated by a number of works of the composer.

A chorus of 100, under the baton of C. Mortimer Wiske, director of the music festivals of Newark, N. J., was heard on Nov. 17 in Arlington, N. J. Edwin Wickenhoefer, accompanied at the piano by Alexander Berne, played violin solos.

In the 1866th program of Dana's Musical Institute, Warren, Ohio, Nov. 15, the Institute Chorus, under the direction of Lynn B. Dana, furnished the numbers, assisted by Mrs. Frank Rose, L. V. Ruhl, Mrs. J. W. Pettingell and Charles McBride as soloists.

William B. Burbank, a graduate of the New England Conservatory in the organ course last June, has been appointed teacher of piano at St. Mark's School, Southboro, Mass. This will not interfere with his organ work and other musical activities in Boston.

An exceptionally fine concert was given in the Congregational Church of Collinsville, Conn., recently by the Musical Art Trio of New Britain. The trio is composed of Laura P. Farrell, soprano; Herbert C. Anderson, violinist, and Theron W. Hart, pianist and organist.

Among recent events of musical interest at the University of Illinois have been several organ recitals by J. Lawrence Erb; a faculty recital by Olga Edith Leaman; a students' public recital and the appearance of the Russian Symphony Orchestra on Oct. 20.

On Nov. 1 the Chamber Music Society of San Francisco gave a recital at the Clunie Theater, Sacramento, under the auspices of the Saturday Club. In the Chamber Music Society are Louis Persinger, Louis W. Ford, Lathan Firestone, Horace Britt, Gyula Ormay and Elias M. Hecht.

A highly creditable organ recital was given by Lillian Dechman in the First Lutheran Church, Oklahoma City, Nov. 8. Especially artistic was the playing of Alexander Matthews' "Romanza." The organist was assisted by Mrs. Hubert Gothold and Mrs. Ralph Brown, who gave vocal numbers.

The Delphin Male Quartet of Bangor, Me., has been reorganized, owing to the recent death of Ralph W. Cayting, the second bass. The personnel of the quartet is now as follows: C. D. McCready, first tenor; C. R. Clark, second tenor; F. H. Clifford, first bass, and D. Leigh Hamilton, second bass.

The Fourth Church choir of Hartford, Conn., under Ralph L. Baldwin, gave a concert in the church auditorium on Nov. 2. The soloists were Rose B. Daybill, soprano soloist of the church, and Wesley W. Howard, tenor. A chamber concert was given in the Hartford Club, Nov. 6, by Irma Seydel, violinist, and Robert H. Prutting, pianist.

The Junior Music Club of Savannah, Ga., gave its opening concert recently under the direction of Miss Houty. Sara Wells and Hilda Spann gave the dance duet from "Hänsel und Gretel." Angela Altick played piano numbers. Others who took part were Katherine McGraw, Thelma Barr, Pauline Wells, Veda Rayall, Josephine Sutlive, Alice and Edith Holm, Billy Wolf and Julia Gordon.

Sigismund Stojowski, the Polish pianist and composer, appeared in a remarkably brilliant recital on Nov. 10 at Bridgeport, Conn., in a joint program with Thaddeus Wronski, Polish baritone, at the Casino Hall, for the benefit of the Polish war victims' relief fund. Both were enthusiastically received.

An audience of good size comfortably filled the Petri Studios in Newark, N. J., Nov. 9, when Paul Petri and Mrs. Lillian Jeffreys Petri entertained their friends at recital. Mr. Petri sang compositions by Lotti, Wolf, Richard Strauss, Sidney Homer and James H. Rogers. Mrs. Petri played MacDowell's "Sonata Tragica."

After having been organist and musical director of the Immanuel Congregational Church of Hartford, Conn., and its predecessor, the Pearl Street Congregational Church for twenty-five years, Benjamin W. Loveland has resigned and will retire May 1, 1917, at the close of the choir year. He has been an organist in Hartford for thirty-three years.

A fine program has been arranged for the concert which was given on Nov. 13 by the First Baptist Church of West Haven, Conn. Those who assisted were the Male Quartet (Messrs. Sattig, Currie, Couch and Jones), Walter J. Ayland, Millie Richards, Mrs. Florence Witherell Lavey, James Morton, Horace Kennedy Minnie Mills and Katherine Buhler.

The School of Music of Limestone College, Gaffney, S. C., has arranged for a series of Sunday afternoon concerts, to be given in the college auditorium twice each month during the present session. The first concert was given Nov. 12 by Frank L. Eyer, the director, Miss Blair and Miss Gooding of the voice department.

The first lecture-recital in the winter's historical series at the Pacific Conservatory of Music, had for a subject "The Beginnings of Choral Music," with illustrations dating as far back as the sixth century. Warren Allen was the lecturer and the illustrations were given by a chorus, under the direction of Charles M. Dennis, who also sang a solo group.

The first of a series of student concerts offered by the Washington College of Music was given Nov. 18, when the following took part: Mary Thompson, Harry Waller, Bessie A. Marks, Myra F. McCathran, Harry King, Clara Young and George Dixon Thompson. There were also three numbers by an orchestra of forty-six composed mostly of students under the direction of C. E. Christiani.

Charles City, Iowa, has a boys' band of forty-eight members, of whom the youngest is twelve years old. It is self-supporting and has bought its own instruments and uniforms. The director is E. A. Sheldon. The band has accepted an invitation to furnish the music for the State Y. M. C. A. convention in December.

The historic first Presbyterian Church of Columbia, S. C., has abandoned its quartet choir and in its place has a vested chorus of solo voices from the vocal classes of Katherine Bellamann and Robert Allen of the Chicora College for Women. Mrs. Bellamann has been appointed choir director, and Mrs. Folk, organist of the institution for twenty years, has been retained.

Frank Treat Southwick of Meriden, Conn., whose familiarity with plain song, the ancient music of the church, is well known from his lectures on that subject, has been engaged to arrange some of the ancient hymns for Princeton University. They will be sung at the chapel services of the university. Mr. Southwick is organist at Wesleyan University, Middletown, where he is now in his fifth year.

An unusual program was presented Nov. 12, at St. James' Episcopal Church, Atlantic City, under the direction of Frederick Hale, organist and choirmaster, accompanied by Carl Doell, violin; Marsden Brooks, cello; Frank N. Nicoletta, harp; Pauline McCormick, soprano, and a choir of mixed voices led by Mae E. Koetsier, a pupil of Mr. Schmitt-Fabrizi.

Recital Hall, in Newark, N. J., was comfortably filled Nov. 11, when David Sapirstein, the New York pianist, appeared in recital in music by Chopin, Liszt and Ravel. Mr. Sapirstein's technique was easily equal to the great difficulties of the music he presented. He was encored four times. The recital was arranged by Emil Hoffmann, manager of the hall.

A crowded house greeted the Tempo Quartet and Charles Gilbert Spross, the pianist, at Unity Hall, Hartford, Conn., when they appeared recently in a concert under the auspices of the Sunshine Society. The members of the quartet are: Hubert L. Maercklein, first tenor; William J. Carroll, second tenor; Thomas E. Couch, baritone, and Elbert L. Couch, bass.

At a recent concert in Washington, D. C., the following artists took part: Elsa Raner, violinist; Alwarda Casselman, pianist; Kathryn Riggs, harpist; Marie Higgins and Harry W. Howard, accompanists; Nordica Mandolin Club; George O'Connor, singer, and the Mursurgia Quartet, composed of Mrs. Ethel Holtzclaw Gawler, soprano; Mrs. William T. Reed, contralto; Richard Backing, tenor, and Earl Carbaugh, basso.

The students' recital at the Cincinnati Conservatory of Music was participated in last week by the following: Lillian Werner, Pauline Goetz, Clara Silber-sack, Cleona Quiett, Mary Louise Wosieczek, Florence Greenamy, Elizabeth Jung, Marcella Menge, Helen Bowman and Annis Baxter, representing the classes of Cecil Davis, Elwin Smith, Hugo Sederberg, Mrs. Theodor Böhlmann, John A. Hoffmann and Marcian Thalberg.

An artistic matinee musicale was presented in Washington, D. C., on Nov. 13, for the benefit of the French, under the auspices of Mme. B. J. Bimont, those taking part being Mrs. Ethel Holtzclaw Gawler, soprano; Edmond Varnier, violinist, and Arthur D. Mayo, pianist. Mrs. Gawler gave charming interpretations of French songs, while Mr. Varnier offered varied selections, two being his own compositions, "Mélancolie" and "Caresses Tendres."

At the Pittsburgh Musical Institute a students' recital was given recently. The following persons took part: Charles Berg, Lois Harrison, Mary Mooney, Velma Harrison, Hadyn Bodycombe, J. C. Cameron, Dorothy Braznell, Dorothy Friedlander, Alice Crist, Catherine Helling, Marie Proudley, Breneta Andrews, Livonia Osborn, Wilmoth Marsden, Virginia Brosius, Helen Schuessler, Henry Brown, Martion Oetting, Carol Savage.

Mrs. B. A. Moore, contralto, pupil of John W. Nichols of New York, gave a successful recital in Elmhurst, N. Y., Nov. 11. Another Nichols pupil, Harold Wheeler, a young baritone, sang for the Comstock School, New York City, and was most cordially received. Mr. Wheeler has been appointed to a choir position in the Church of the Beloved Disciple. In Portland, Ore., a former pupil of John Nichols, Harold Hurbut, is having success as a vocal teacher and choir singer.

The Ladies' Music Club of Oklahoma City gave a pleasing program, Nov. 11, in the Musical Art Institute, offering settings, both instrumental and vocal, of Shakespearean verses. Mrs. H. A. Gothold sang, "Lo, Here the Gentle Lark," by Sir Henry Bishop with fine effect and the club chorus concluded the program with two well given numbers under the competent direction of Rowland D. Williams. The club is paying the expenses this year of a young piano student in Leipzig.

Candlesticks which were used in Shakespeare's period illuminated the residence of Mrs. Frederic Leon Carson, in San Antonio, Tex., Nov. 7, when the Musical Club presented a Shakespeare memorial program. Frederick Abbot lectured. The soloists were Charles Cameron Bell, Mrs. Roy B. Lowe, Mrs. Hugh M. Taylor, Mrs. Louis Reuter, Ardis Dean Keeling, H. E. Dickinson, Mrs. Hannah Wright Gluck, Mrs. Nora Lane, Ruth Bingaman, Ella Mackensen, Flora Biggs and Ruth Bingaman; Frederick King and Oscar J. Fox, accompanists. The program was arranged by Mrs. F. L. Carson.

Mrs. Ora Delpha Lane, violinist of Zanesville, Ohio, was honor guest at the open meeting of the Coshocton (Ohio) Woman's Music Club on Nov. 13. Mrs. Lane was accompanied by Mrs. Louise Mylius Pfister, president of the Thursday Morning Music Club of Zanesville. Cora Jean Geis, mezzo-soprano, and Mrs. Louise Mylius Pfister, pianist, also of Zanesville, were the principals in a concert at Newark, Ohio, on Nov. 16. Miss Geis sang, among other numbers, "A Spring Madrigal," by Mary Evelyn Schorbe of Zanesville. Other artists on the program were Mrs. Marguerite Manley-Seidel of Newark and Edwin Stainbrook of Columbus.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Adler, Clarence—New York (Carnegie Hall), Nov. 28; New York (Hotel Astor), Dec. 1.
 Alcock, Bechtel—New York City, Dec. 10.
 Alexander, Arthur—New York (Æolian Hall), Dec. 9.
 Arkadij, Anne—New York (Æolian Hall), Dec. 5.
 Baker, Martha Atwood—Wellesley, Mass., Nov. 24; Farmington, N. H., Dec. 1.
 Barstow, Vera—Elmira, N. Y., Nov. 27.
 Bastedo, Orrin—New York (Biltmore Hotel), Dec. 1; Mt. Vernon, N. Y., Dec. 4.
 Bauer, Harold—New York (Æolian Hall), Dec. 2.
 Beach, Mrs. H. H. A.—Rockford, Ill., Nov. 23; Boston, Nov. 28.
 Beddoe, Mabel—Brooklyn, Nov. 26; New Haven, Conn., Dec. 3.
 Beebe, Carolyn—Summit, N. J., Nov. 28; Newark, N. J., Dec. 8.
 Besserkirsky, Wassily—Providence, R. I., Dec. 7.
 Biggs, Richard Keys—Boston (Harvard Club), Dec. 3.
 Bogert, Walter—New York City, Nov. 25.
 Brenner, Orina Elizabeth—East Imperial, Pa., Nov. 25; Fairview, W. Va., Nov. 27; Clarksburg, W. Va., Nov. 29; Lewisburg, W. Va., Dec. 2.
 Brown, Eddy—New York (Æolian Hall), Nov. 29.
 Boshko, Natalie and Victoria—New York (Æolian Hall), Nov. 30.
 Buckhout, Mme.—Poughkeepsie, Nov. 28; Bloomfield, N. J., Dec. 5; New York, Dec. 9.
 Braslau, Sophie—New York (Æolian Hall), Nov. 26.
 Cadman, Charles Wakefield—Houston, Tex., Nov. 25; Kansas City, Dec. 1; Duluth, Dec. 8.
 Cheatham, Kitty—Philadelphia, Nov. 25, afternoon (Witherspoon Hall); Pottstown, Pa., evening (High School).
 Christie, Winifred—New York, Nov. 25; New York, Nov. 27; New York (Æolian Hall), Dec. 6.
 Clark, Charles W.—New York (Æolian Hall), Nov. 24.
 Cochran, Eleanor—Jersey City, Nov. 29.
 Cole, Ethel Cave—Philadelphia, Dec. 3; New York, Dec. 11.
 Cooper, Charles—New York (Æolian Hall), Nov. 25.
 Copeland, George—Boston, Nov. 28; Pittsburgh, Dec. 5; Boston, Dec. 9.
 Craft, Marcella—Houston, Tex., Dec. 10.
 Culp, Julia—New York (Carnegie Hall), Nov. 28.
 Del Valle, Loretta—Harrisburg, Pa., Dec. 1.
 De Tréville, Yvonne—Cleveland, Nov. 27; Pittsburgh, Nov. 29; Cincinnati, Nov. 30; Detroit, Dec. 1.
 De Voe, Maude—New York (Æolian Hall), Dec. 4.
 Dubinsky, Vladimir—New York (Princess Theater), Nov. 26.
 Durno, Jeanette—Chicago (Illinois Theater), Dec. 3.
 Edvina, Madame—New York, Dec. 5.
 Elman, Mischa—New York (Carnegie Hall), Dec. 9.
 Fischer, Adelaide—Williamsport, Pa., Nov. 30.
 Franken, Antoinette—New York (Æolian Hall), Nov. 27.
 Friedberg, Carl—Boston, Nov. 26; New York, Dec. 10.
 Frisch, Povla—Chicago recital, Nov. 26; Dec. 1 on tour with St. Louis Symphony.
 Gabriowitz, Ossip—New York (Æolian Hall), Nov. 27; Boston, Dec. 1.
 Garrison, Mabel—Chicago, Dec. 7.
 Gerhardt, Elena—New York (Carnegie Hall), Dec. 6.
 Gideon, Henry L.—Boston (Steinert Hall), Nov. 25; Ottawa, Can., Nov. 26; St. Albans, Vt., Nov. 27; Lynn (morning), Nov. 29; Brooklyn (night), Nov. 29; Boston (Steinert Hall), Dec. 2; Boston (Union Park Forum), Dec. 3; Malden, Mass., Dec. 6; Clark College, Dec. 8; Boston (Steinert Hall), Dec. 9.
 Gilbert, Harry—New York, Nov. 28 and Dec. 5, 7.
 Gluck, Alma—New York (Carnegie Hall), Nov. 25.
 Godowsky, Leopold—New York (Harris Theater), Nov. 26; New York (Biltmore Musicale), Dec. 1; Altoona, Pa., Dec. 7; Harrisburg, Pa., Dec. 8; New York (Æolian Hall), Dec. 12.
 Gosnell, Vivian—New York, Dec. 4.
 Gotthelf, Claude—New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Gloucester, Mass., Dec. 7, 8; Portsmouth, N. H., Dec. 9.
 Graham, Mildred—Springfield, Mass., Nov. 26.
 Griswold, Zona Male—Ft. Worth, Tex., Dec. 5; Grand Salina, Tex., Dec. 10.
 Guilbert, Yvette—New York (Maxine Elliott Theater), Nov. 24, 26; Dec. 1, 8, 15, 22, 29; Sunday evenings, Dec. 3, 10, 17, 31.
 Gutman, Elizabeth—New York (Comedy Theater), Dec. 5.
 Gunn, Kathryn Platt—Brooklyn, Nov. 26; Hackensack, N. J., Dec. 3.
 Hamlin, George—Chicago, Nov. 25; New York (Æolian Hall), Nov. 28; New York (Æolian Hall), Dec. 10.
 Hackett, Arthur—Pittsburgh Pa., Nov. 24.
 Hamlin, George—Chicago, Nov. 26; New York (Æolian Hall), Nov. 28; New York (Æolian Hall), Dec. 10.
 Harper, Edith Baxter—Yonkers, N. Y., Dec. 10.
 Harris, George, Jr.—New York (Æolian Hall), Dec. 1; Andover, Mass., Dec. 4; Boston (Steinert Hall), Dec. 6; Providence, R. I., Dec. 7.
 Harrison, Margaret—Yonkers, N. Y., Dec. 3; Hoboken, N. J., Dec. 4.
 Hartman Arthur—New York (Comedy Theater), Nov. 26.
 Hazard, Marguerite—Mt. Vernon, N. Y., Dec. 1.
 Havens, Raymond—Gardner, Me., Dec. 1; Branford, Conn., Dec. 4.
 Hemenway, Harriet Sterling—Beverly Mass., Nov. 26.
 Hemus, Percy—New York (Æolian Hall), Dec. 1.
 Henry, Harold—Northfield, Minn., Dec. 7.
 Heyward, Lillian—Brooklyn (Arlon Society), Nov. 26.
 Hoffmann, Josef—Chicago, Nov. 26.
 Hoffman, Lora—Laurel, Miss., Nov. 27.
 Macon, Ga., Dec. 1; Raleigh, N. C., Dec. 4.
 Holt, Gertrude—Salem, Mass., Dec. 6; Boston, Dec. 20.

Holterhoff, Lella—New York, Nov. 27.
 Hubbard, Havrah (Operalogues)—New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Gloucester, Mass., Dec. 7, 8; Portsmouth, N. H., Dec. 9.
 Hudson-Alexander, Caroline—New York (Æolian Hall), Dec. 9.
 Huntley, Hazel—Tiffin, O., Dec. 6; Rock Island, Ill., Dec. 8.
 Kaiser, Marie—Topeka, Nov. 27; Chanute, Nov. 28; Independence, Kan., Nov. 29; Emporia, Nov. 30; Osborn, Kan., Dec. 2.
 Kellerman, Marcus—Richmond, Va., Dec. 7.
 Kouns, Nellie and Sara—Chicago, Dec. 10.
 Kreisler, Fritz—Boston, Nov. 26.
 Krueger, Adele—Chicago, Dec. 9; Milwaukee, Dec. 11.
 Lada—Richmond and Roanoke, Va., Nov. 28; Charlotte, N. C., Dec. 2.
 Leginska, Ethel—New York (Carnegie Hall), Dec. 1.
 Levitzki, Mischa—Boston, Nov. 27.
 Littlefield, Laura—Danvers, Mass., Nov. 28.
 Lortat, Robert—New York (Æolian Hall), Dec. 5.
 Lund, Charlotte—Chicago, Dec. 2; Elgin, Ill., Dec. 3; Des Moines, Ia., Dec. 13.
 Mampel, Edna—New York, Nov. 28.
 Metcalf-Casals, Susan—New York (Æolian Hall), Dec. 7.
 Mertens, Alice Louise—Binghamton, N. Y., Dec. 4.
 Miller, Christine—Chicago (Orchestra Hall), Nov. 27; Stoughton, Wis., Nov. 28; Mansfield, O., Dec. 4; Barberton, O., Dec. 6; State College of Pennsylvania, Dec. 8; Pittsburgh, Dec. 12.
 Miller, Reed—New York, Nov. 28; Jersey City, Dec. 5.
 Morse, Jeska Swartz—Tour of New England, Nov. 20-Dec. 29.
 Moses, Myrtle—Chicago, Nov. 25 to Jan. 20 (opera).
 Northrup, Grace—New York (Carnegie Hall), Dec. 6.
 Ornstein, Leo—New York, Nov. 25; Toronto, Dec. 7.
 Parks, Elizabeth—Monclair, N. J., Nov. 26; White Plains, N. Y., Dec. 3; New York (St. Paul's), Dec. 5.
 Peege, Charlotte—Providence, R. I., Nov. 28.
 Pelton-Jones, Frances—Evanston, Ill., Nov. 25; Washington, D. C., Dec. 1.
 Persinger, Louis—Stockton, Cal., Dec. 2; New York (Æolian Hall), Dec. 8.
 Powell, John—Boston, Nov. 28; New York (Æolian Hall), Dec. 8.
 Purdy, Constance—Meadville, Pa., Dec. 4; Erie, Pa., Dec. 5; Boston, Dec. 9.
 Reuter, Rudolph—Chicago, Nov. 29, Dec. 1; Nashville, Tenn., Dec. 13.

Rogers, Francis—Boston, Dec. 6 and 13.
 Ruegger, Elsa—Salinas, Nov. 29; Hollister, Dec. 3.
 Salzedo, Carlos—New York (Æolian Hall), Dec. 3.
 Sandby, Herman—Erie, Pa., Nov. 27; Chicago, Nov. 29; Cleveland, Dec. 8; New York, Dec. 11.
 Scheilling, Ernest—Worcester, Mass., Dec. 5.
 Schnitzer, Germaine—New York (Carnegie Hall), Nov. 30.
 Schutz, Christine—Newark, N. J., Nov. 28.
 Seagle, Oscar—New Bedford, Mass., Dec. 10.
 Sevdal, Irma—Boston, Nov. 26; Springfield, Mass., Dec. 3; New Bedford, Mass., Dec. 4; Fall River, Mass., Dec. 5; Boston, Dec. 6; Plymouth, Mass., Dec. 7; Leominster, Mass., Dec. 8.
 Shepherd, Betsy Lane—Wilkes Barre, Pa., Dec. 3; New York (Carnegie Hall), Dec. 11.
 Silker, J. Ellsworth—Stroudsburg, Pa., Dec. 5.
 Spalding, Albert—Harvard University, Nov. 27; New York (Carnegie Hall), Nov. 29; Harrisburg, Pa., Dec. 1; New York (Æolian Hall), Dec. 2.
 Spross, Charles Gilbert—Philadelphia, Nov. 27; New York, Dec. 2; Poughkeepsie, N. Y., Dec. 4; Holyoke, Mass., Dec. 5; Washington, D. C., Dec. 8.
 Stephenson, Arnold—New York (Æolian Hall), Dec. 7.
 Story, Belle—Mt. Vernon, N. Y., Dec. 4; Altoona, Pa., Dec. 7.
 Sundellus, Marie—New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.
 Symonds, Muriel—New York, Nov. 26.
 Thibaud, Jacques—New York (Æolian Hall), Dec. 2.
 Tsalanina, Princess—Houston, Tex., Nov. 25; Duluth, Dec. 8.
 Van der Veer, Nevada—New York, Nov. 28; Jersey City, Dec. 5; Concord, N. H., Dec. 8.
 Van Vleet, Cornelius—Minneapolis, Dec. 1.
 Verry, Marian—New York, Dec. 10.
 White, James Westley—Raleigh, N. C., Dec. 7.
 Williams, Grace Bonner—Brookton, Mass., Nov. 28; Branford, Conn., Dec. 4.
 Zelsler, Fannie Bloomfield—Cleveland, Dec. 5.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—Lynn, Mass., Nov. 24; Somerville, Mass., Nov. 27.
 Biltmore Musicale—Hotel Biltmore, New York (morning), Dec. 1.
 Boston Symphony Orchestra—New York Concerts (Carnegie Hall), Nov. 30, Dec. 2; Worcester, Mass., Dec. 5.

Chicago Symphony Orchestra—Milwaukee, Nov. 27; Orchestra Hall, Nov. 30, Dec. 1, 2; Milwaukee, Dec. 4; Madison, Dec. 5.
 Cincinnati Symphony Orchestra—Cincinnati, Nov. 24, 25.
 Elsa Fischer String Quartet—Brooklyn, Nov. 25.
 Evening Mail Concert—New York (Carnegie Hall), Nov. 29.
 Flonzalev Quartet—New York, Nov. 28; Boston, Nov. 29; Greenfield, Mass., Dec. 1; Williamstown, Mass., Dec. 2; Chicago, Dec. 4; Indianapolis, Dec. 5; Austin, Dec. 8, 9.
 Gamble Concert Party—Cape Girardeau, Mo., Dec. 8.
 Kneisel Quartet—New York (Harris Theater), Nov. 26; Boston, Nov. 28; New York (Æolian Hall), Dec. 5.
 Los Angeles Symphony Orchestra (Conductor Adolf Tandler)—Los Angeles, Cal., Dec. 1, 2, 15, 16.
 Markel Monday Morning Musicale—New York (Hotel Plaza), Dec. 11.
 Minneapolis Symphony Orchestra—Minneapolis, Nov. 26; Dec. 1, 3, 15, 29; Young People's Concert, Dec. 8.
 New Chamber Music Society—Summit, N. J., Nov. 23.
 Orchestral Society of New York—New York (Cort Theater), Dec. 10.
 Oratorio Society of New York—(Carnegie Hall), Dec. 6.
 People's Symphony Concerts—New York (Washington Irving High School), Nov. 24.
 Philharmonic Society of New York—(Carnegie Hall), Nov. 24, 26; Dec. 3, 7, 8, 9.
 Russian Symphony Orchestra—Huntington W. Va., Nov. 25; Norfolk, Va., Nov. 27; Raleigh, N. C., Nov. 28; Roanoke, Va., Nov. 29; Spartanburg, N. C., Nov. 30; Charlotte, N. C., Dec. 2; New York, Dec. 3.
 Russian Cathedral Choir—New York (Æolian Hall), Dec. 8.
 San Carlo Grand Opera Company—Oklahoma City, Okla., Nov. 24.
 Sinsheimer Quartet—Rumford Hall, New York, Nov. 25.
 St. Louis Symphony Orchestra—St. Louis, Nov. 26; East St. Louis, Ill., Nov. 28; St. Louis, Dec. 1, 2, 3; Urbana, Ill., Dec. 4; Lafayette, Ind., Dec. 5; Greencastle, Ind., Dec. 6; Dayton, O., Dec. 7; St. Louis, Dec. 10.
 Symphony Society of New York—New York (Carnegie Hall), Nov. 25; (Æolian Hall), Nov. 26, Dec. 3.
 Trio De Lutèce—New York (Cort Theatre), Nov. 28.
 White Trumpet Quartet, Edna—Brooklyn, Nov. 26; New York, Dec. 7.
 Wittek-Malkin Trio—Boston (Jordan Hall), Dec. 6.
 Zoellner Quartet—St. Joseph, Mo., Nov. 27.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Mrs. Ethel Virgin O'Neil, dramatic soprano of the Royal Opera House at Lucerne, Switzerland, who has been studying and coaching with Yeatman Griffith since coming to this country, was announced for a recital at South Norwalk, Conn., Nov. 24, her program to consist of arias from "Manon Lescaut," "L'Amico Fritz," "Tannhäuser," and German lieder and French and English songs.

Zona Mae Griswold leaves Nov. 25 for the South where she will be heard with the Apollo Club of Fort Worth, Tex., and in recitals in Dallas and other cities. Miss Griswold has been coaching her programs with Yeatman Griffith.

Alberto Jonàs, the eminent Spanish pianist and pedagogue, has announced a series of recitals to be given by his pupils at Chickering Hall and also at Wanamaker's, the first to take place Nov. 27 in Chickering Hall. Although it is but two years since Mr. Jonàs established himself in New York, his class is taxed to the limit by pupils from practically every State in the Union, and also by many pupils of Berlin, who have followed him to New York. Both he and his assistant, Henrietta Gremmel, are enthusiastic about the earnestness and ambition shown by American students.

The Institutes of Music Pedagogy conducted through the various music centers of the country by Louis Arthur Russell of Carnegie Hall, New York, and under the auspices of the Music Culture Extension Guild are developing into a significant movement in the music world, making for rational ideas and ideals in music study and in the economy of the public ministrations of the art. The Music Study Extension Guild is a development of Mr. Russell's Summer Normal Sessions through the country during the past five or six years and with many centers already established, the plans for this season's Institutes, reaching into January, 1917, include ten two-hour sessions extending through two full days (morning, afternoon and evening) in New York City, Newark, N. J.; Paterson, N. J.; Elizabeth N. J.; Trenton, N. J., and Philadelphia, Pa. Five sessions are devoted to each subject, pianoforte and voice.

Mr. Russell holds two Institutes in Elizabeth, N. J., Nov. 22-25, and two in Paterson, N. J., Dec. 1 and 2, the former in the Association Hall (Y. M. C. A.) and the latter in Danforth Memorial Library Hall.

Free to students of the school, a series of operatic lecture-recitals will be given by Mrs. George Lee Bready at the von Ende School of Music, New York. The subjects and dates are as follows:

Tuesday evening, Nov. 14, "Boris Godunoff"; Wednesday Morning, Nov. 22, "L'Amore Dei Tre Re"; Wednesday Morning, Nov. 29, "Rosenkavalier"; Wednesday Afternoon, Dec. 6, "Pelléas et Mélisande"; Wednesday Morning, Dec. 13, "Francesca da Rimini"; Wednesday afternoon, Dec. 20, "Parsifal"; Wednesday Morning, Jan. 10, "Das Rheingold"; Wednesday Morning, Jan. 17, "Die Walküre"; Wednesday Morning, Jan. 24, "Siegfried"; Wednesday Morning, Jan. 31, "Die Götterdämmerung."

Among Oscar Saenger's pupils kept busy filling concert engagements is Minnie Edmond, coloratura soprano, who is remembered for her excellent work at the Norfolk (Conn.) festivals for several seasons past. She has been engaged as soloist with the Concordia Singing Society, Waterbury, Conn., Dec. 10, also the Burns Club, Waterbury, Jan. 27.

A great ovation was accorded Sionie Spero when she sang at the Regent Theater, Elmira, N. Y., Nov. 12. Her success was so pronounced that the management immediately offered her a return engagement for December.

The young mezzo-soprano, Evelyn Symon, is now launched on her professional career, and she has booked the following concert engagements up to Dec. 6: Labor Temple, New York; Chippendale Club, Brooklyn; New York College of Music; benefit concert at the Ritz-Carlton for French and Belgian adolescents, Professional Women's League, Theater Club, Inc., Astor Hotel, and Eclectic Club, Waldorf-Astoria.

Another Saenger soprano, Rose Tracy, though small in stature, has a surprisingly large voice, clear as a bell, which she handles with skill. Miss Tracy will sing for the Musical Club, Norfolk, Va., Dec. 3; Tome Institute, Port Deposit, Md., Dec. 17; joint recital with J. Dowinsky, violinist, at Galen Hall, Atlantic City, first week in January.

Klibansky pupils have been active filling engagements recently. Lalla B. Cannon, Alvin Gillett and Felice de Gregorio have been engaged for the Sunday evening concerts at the Della Robbia Room at the Vanderbilt Hotel, New York. Several pupils of Sergei Klibansky recently gave successful recitals at Chickering Hall, these including Alice Bradley Heydon, soprano, and Alvin Gillett, baritone; Virginia Magruder, soprano, and Felice de Gregorio, baritone. Former Klibansky pupils who lately achieved success include Arabelle Merrifield, contralto, with

the Minneapolis Symphony Orchestra in Chicago, and Irving Fisher, tenor, with the "Century Girl" in New York.

Among those who are studying with M. E. Florio, the New York vocal instructor, are Clifford Leland Walker, tenor soloist of the Centenary M. E. Church and first tenor of the Arion Quartet of Richmond, Va.; Mary Walker, a coloratura soprano from Richmond; Milton Burden, a tenor from Aulander, N. C.; and Audrey Dennison, church and concert singer, of Toledo, Ohio. Miss Le Grand, a member of the "Century Girl" company and formerly in the "Princess Pat" cast, is now preparing for grand opera with Mr. Florio.

Mae Gordon, dramatic soprano, pupil of Anne Stevenson, assisted by Lucille Baker, pianist, gave an interesting recital at the Riverside School, 745 Riverside Drive, on Wednesday, Nov. 8. Mrs. Gordon delighted her audience with a group of songs that included Chadwick's "Allah," "Wie lieb ich dich hab," La Forge, and Rogers' "Star." She closed her program with a splendid dramatic reading of "Voi lo sapete" from "Cavalleria Rusticana," commendable for the good taste displayed. Miss Baker's piano solos and her accompaniments were appreciated.

Alice R. Clausen, a talented young pupil of Kate S. Chittenden, at the American Institute of Applied Music, 212 West Fifty-ninth Street, gave a pianoforte recital on Monday evening, Nov. 13. She began her program with an interesting early sonata of Richard Strauss after which came the following numbers: Second English Suite, Bach; Air and Rigaudon, MacDowell; Waltz in C, Scott; Cameo No. 2, Coleridge-Taylor; Second Novelette, Schumann; Nocturne, Op. 62, No. 2, and Scherzo, Op. 31, Chopin.

A large and fashionable audience attended a musicale and reception given by Jessie Fenner Hill in her studio in the Metropolitan Opera House, New York, last week. The program, which was furnished by her artist pupils, Michael Zazulak, baritone; Julia Hermann, Marie Zayonchkowski, Peggy Alden, soprano, and Mabel F. Fowks and Julia M. Silvers, mezzo-sopranos, received flattering approval by the audience. Alberto Bimboni accompanied in his usual skilful manner. Mrs. Hill was obliged to use an adjoining studio in addition to her own in order to accommodate the large audience, which received the pupils enthusiastically. The applause was merited, for the work throughout was of a high order.

The Alberto Jonàs Club has again started its weekly meetings. The club has doubled its membership since last year.

THROGS HEAR HERTZ ORCHESTRA CONCERTS

Theater too Small for Crowds in San Francisco—Local Programs

Bureau of Musical America,
1101 Pine Street,
San Francisco, Nov. 12, 1916.

THE second concert in the new series was given by the San Francisco Symphony Orchestra last Friday afternoon, with the program as follows:

Overture, "Melusina," Op. 32, Mendelssohn; Tone-Picture for Orchestra, "Iberia," Debussy; Symphony, No. 6, in B Minor, Op. 74, Tchaikowsky.

It was San Francisco's first hearing of the Debussy work and "Iberia" became the subject of much discussion. Conductor Hertz gave an exquisite interpretation. The "Pathetic" Symphony was played magnificently. This afternoon brought a repetition of the program at popular prices, and again, as on Friday, the Cort Theater proved too small for the crowd.

At last Wednesday's meeting of the Pacific Musical Society, Redfern Mason spoke on "The Artistic Significance of Folk Song," with illustrative music by Mrs. John McGraw, Mrs. I. Goodman, Louise Ronstadt, Marguerite Raas and Uda Waldrop.

Paul Steindorff is making a success of the Sunday "pop concerts" in the Oakland Auditorium. Eugene Blanchard, pianist, and Mary Bernhofer, soprano, were the soloists this afternoon.

The Minetti Quartet, directed by Giulio Minetti, began its season last Monday with a concert at the home of Mrs. I. W. Hellman, Jr. Associated with Mr. Minetti are Leon Goldwasser, Ulderico Marcelli and Stanislas Bem.

Edwin H. Lemare, the English organist who came under contract with the Exposition, is residing here. Both he and Clarence Eddy have been mentioned as candidates for the position of city organist, to preside over the Exposition organ when it is installed in the Municipal Auditorium. Mr. Eddy is giving a successful series of recitals in Oakland.

Mrs. John Woods Beckman was heard in an evening of German song at the Twentieth Century Club, Berkeley.

In Hearst Hall, University of California, Henry B. Pasmore lectured last Friday on the proper treatment of children's voices in class singing.

This afternoon a violin and organ program was presented in The Abbey, East Oakland, by Alexander Stewart and William Carruth, assisted by Katherine Gail Morrish and Edith Woodward, sopranos, Edna Fischer Hall, contralto, and Marian Nicholson, violinist, the latter a pupil of Mr. Stewart.

Continuing his series of lectures on "The Symphony and Its Development," Alfred Elkus last Tuesday afternoon presented "The Analysis of a Symphony." In this course Mr. Elkus draws his illustrations from current programs of the San Francisco Symphony Orchestra.

Another highly successful series of symphony lectures is being given by Redfern Mason, who analyzes the Hertz programs the Monday preceding each concert.

Three brides of the month are young women who have been very popular in San Francisco's musical life. Edna Marie Willcox, soprano, married Dwight Lancelet Clarke. Bessie Fuller, pianist, has become Mrs. Percy Earl Turner. Mary Pasmore, violinist, is now on tour with her husband and stage partner, Ray Burrell, cellist, the two having accepted a vaudeville engagement as a unique idea in honeymoon travel.

Mrs. Gordon Bromfield, presented in recital by George Bowden at the St. Francis, was assisted by May Mukle, cellist, and Uda Waldrop, pianist.

Participants in a recent concert by the Mansfeldt Club were Stella and Berkeley Howell, Alys Dupas, Hazel Hess Mansfeldt, Marjorie E. Young, Esther Hjelte and Hugo Mansfeldt.

THOMAS NUNAN.

FULLER SISTERS AS EXPONENTS OF TRUE FOLK-MUSIC SPIRIT



The Fuller Sisters, Folk Music Exponents, in the Gardens of Mrs. George Fraser at Morristown, N. J.

AMONG the various artists who have presented folk music in America there are scarcely any who have given this music in a manner more nearly approximating the true folk spirit than have the Fuller Sisters, a trio of charming English girls, who have appeared throughout the country in the last few seasons. In the above photograph they are shown in the gardens of Mrs. George Fraser at Morristown, N. J.

SPALDING AIDS DAMROSCH

Violinist and Orchestra Applauded by Young People

The nineteenth season of the Symphony Concerts for Young People was ushered in at Carnegie Hall last Saturday afternoon, when the New York Symphony Orchestra, directed by Walter Damrosch, played the following:

Haydn's Symphony in D, Mozart's Concerto in D with Albert Spalding as soloist, Liszt's "St. Francis Preaching to the Birds" and the "Sounds of the Forest," from "Siegfried."

The hall, as is customary on these occasions, was completely filled, the number of children seemingly greater than ever before. Both young and old listened to Mr. Damrosch's analysis of the Symphony and his entertaining comments on the other numbers. The orchestra played with its accustomed finish and precision.

Mr. Spalding gave a remarkably beautiful performance of the Mozart concerto. With the grace and elegance that

have become identified with his style, he played the Mozart work in perfect keeping with its form and spirit. He was heartily welcomed and had to play an encore, his own composition, "Alabama," which struck a happy note in the hearts of the youngsters. In this number he was ably accompanied by André Benoist.

H. B.

KREISLER PLAYS IN ROPED "ARENA"

Hearers Even Fill the Stage at Violinist's Second Recital in New York

FRITZ KREISLER, violin recital, Carnegie Hall, Sunday afternoon, Nov. 19. Accompanist, Carl Lamson. The program:

Suite in E Minor, J. S. Bach; Chaconne (for violin alone), J. S. Bach; Fantasy in C Major, Op. 131, Schumann; Melody in D Minor, Gluck; Scherzo in B Flat Major, Dittersdorf; "La Chasse" (Caprice), Cartier; Larghetto in B Flat Major, Weber; "Moment Musical," Schubert; Rondo in G Major, Mozart; Three Caprices, Paganini.

A few square feet of space were roped off on the Carnegie Hall platform last Sunday afternoon to make room for a piano, Fritz Kreisler, and Carl Lamson, his accompanist. The huge audience filled the hall to overflowing.

The size of the audience was a tribute to the great violinist, for he was giving his second New York recital of the season. He played a taxing program in his best form, and responded to the enthusiasm of his hearers with encore after encore, until his manager had to announce that Mr. Kreisler was very tired and begged to be excused.

The outstanding feature of the recital was Mr. Kreisler's playing of the three Paganini Caprices. These compositions are generally regarded as mediums for mere technical display. But the day of introducing himself as a master of technique is past for Mr. Kreisler. He brought to light the really capricious qualities of the pieces, emphasizing their content by superb artistry, and left problems of performance to take care of themselves.

From the large proportions of the Bach Chaconne for violin alone, and the romantic Schumann Fantasy, Mr. Kreisler easily shifted to the mood of the lighter numbers by Gluck, Weber, Schubert and Mozart, and found the audience ready to respond, as it invariably does, to these delicately executed miniatures.

Carl Lamson played his customary excellent accompaniments.

H. B.

Mrs. Amato, Here from Abroad, Tells of Swiss War Conditions

Mrs. Pasquale Amato, wife of the noted baritone of the Metropolitan, was one of the passengers on the French liner Touraine that arrived last Monday from Bordeaux. Mrs. Amato took one of her sons to school at Lausanne, Switzerland, where she said that the cost of living was so high that the food problem was becoming a source of worry to the Swiss government. Mrs. Amato also said that the country was full of spies of every nationality, and that she was glad to be home again.

Music as an Elective in High School Proposed by Albany Teachers

ALBANY, N. Y., Nov. 18.—The Albany Music Teachers' Association has unanimously adopted a resolution requesting the board of education to introduce the study of music into the Albany High School as an elective study, with credits equal to those of other studies, recognizing the home study of pupils under the direction of private teachers of high standing.

H.

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